

EVIL ERNIE

YOUTH GONE WILD!



CHAOS™
COMICS

DIRECTOR'S CUT #1

CHAOS™
COMICS

EVIL ERNIE®

YOUTH GONE WILD!

DIRECTOR'S CUT

ORIGINAL SERIES

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Why did I do it? Why did I make the monster?

I was discontent. Most horror movies in the eighties made fun of monsters or turned them into comedians. That bummed me out. It was gnawing at me because I always dug monsters, could care less about the heroes.

When I was a kid, I remember seeing **THE HIDEOUS SUN DEMON**. It was probably the first monster movie I ever saw. Hiding behind a sofa, I chanced peeks at the monster. What a weird feeling. I was frightened, but I felt compelled to watch at the same time. That pretty much set the pattern of behavior for me. Me and monster movies. Inseparable. As time went on, I began to identify more with the monster than the hero. The hero was bland. He was always trying to stabilize the situation. The monsters on the other hand, were always trying to stir up a little Chaos!

To Hell with the hero. Kill the bastards for all I care. Poor monsters. They never get a break. Hell, they never even appear in their own movies until about the last five minutes. Then along comes the stupid hero and his cronies and they kill the monster. Simple as that. They even name the damn movies after the monster and what do we get? Some cookie cutter hero-dweebs who are out to preserve normalcy. The monster is an intrusion in their complacent, normal lives. We have to watch two hours of that stuff while we would get tiny peeks at the monster. Whatta rip. That really pissed me off.

To Hell with normalcy, complacency. I can't relate to that. But I can relate to the monster.

So that's why I made one. He's my kid — **EVIL ERNIE**.

On the particular night I gave "Birth" to The Evil One, it was gray and gloomy. Perfect Poe weather. Several nights before, I had decided that the state of horror entertainment was at an all time low. After the 60's and 70's which yielded such horror classics as *Night Of The Living Dead*, *Halloween*, *Texas Chainsaw Massacre* and *The Exorcist*, we were stuck in the 80's - a decade of campy horror.

I never figured myself as a writer, but man, something had to be done. We needed a monster who kicked ass! I recalled the night before. I was moshing in a pit at a sold out Megadeth show, looking around me. All I saw was a tidal wave of sweaty bodies with long hair and leather. It was pure, pulsing pandemonium. Suddenly, I was slammed hard in the brain with a realization. What would scare people? US!

But what exactly would the monster (de)compose of?

I started to stir the visual ingredients. My brain was a remote control stuck channel surfing through the dark, pop cultural highway. Elements stage dived through my consciousness. I would throw in a dose of lyrical inspiration. Metallica's *Welcome (Sanitarium)* would start the brew. Then throw in a little Megadeth, a little Metal Church to spice it up. Then there would be the visual inspirations: *Night Of The Living Dead*, *Last Man On Earth*. Then last, yet certainly not least, would be the real life inspirations: mosh pits, metal heads and real life nastiness.

Mixing it up in a mental Molotov cocktail, out of my brain blender he came. My monster.

My monster relishes the apocalypse. He commands the undead. If some jerk hero tries to steal the show, he'll take him apart limb by limb. My monster takes the situation into his own hands. We won't have any normalcy here, thank you very much. My monster is one mean, murder machine and I love him.

Any of you heroes out there got a problem with that, take it up with Evil.



INTRODUCTION

by
**Brian
Pulido**

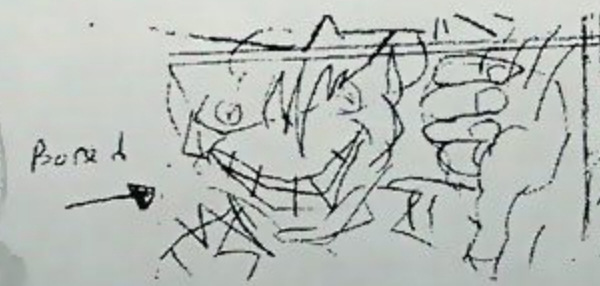


Killer Looks

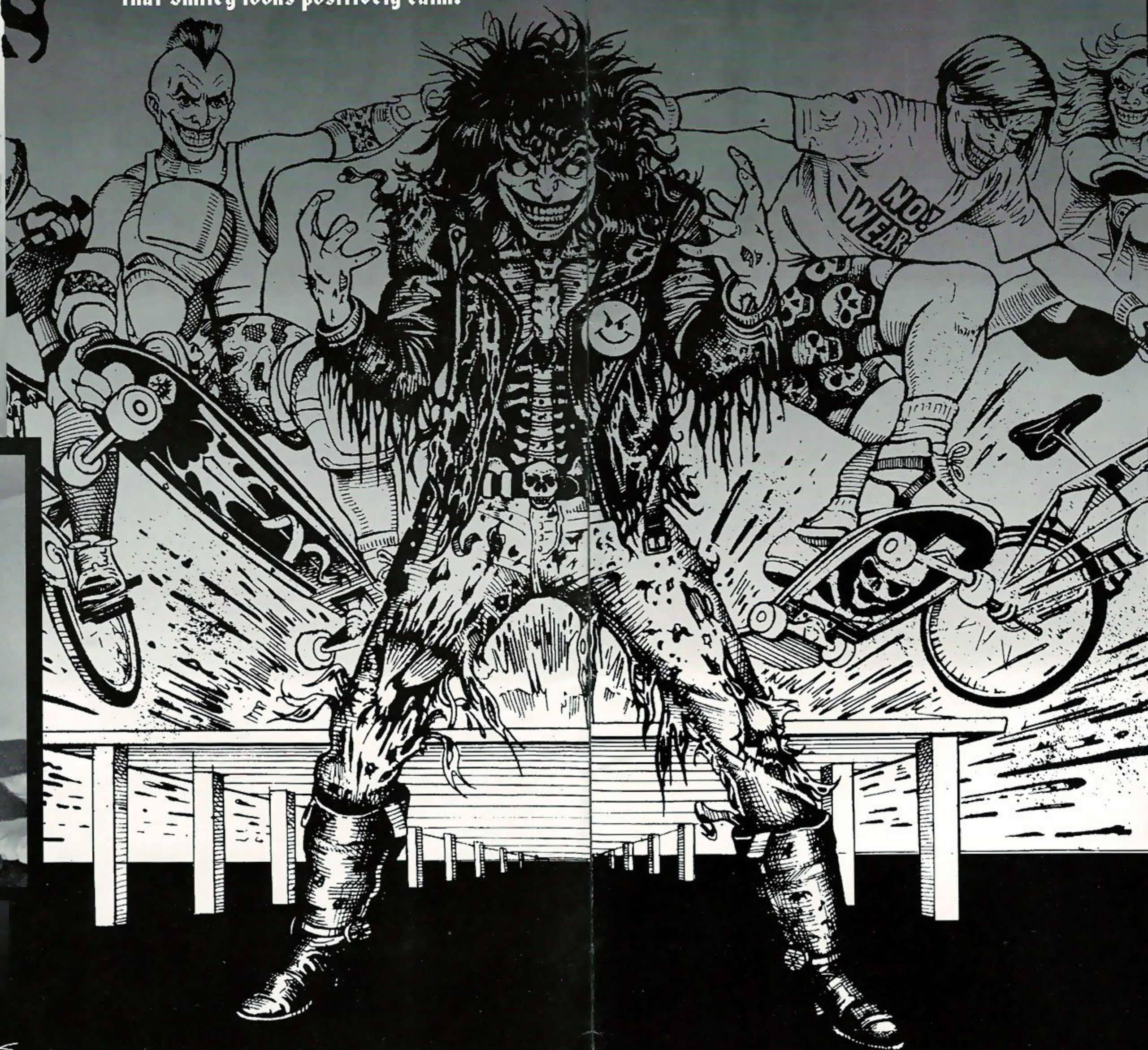
With a certain amount of twisted pride, Brian Pulido developed Evil's unique look by expanding on his own image. Artist Eric Mache then translated Brian's ideas into finished artwork.

CENTER: The first finished piece of Evil Ernie artwork, done by Eric Mache. Note the relatively "normal" look of this early Evil when compared to the current Steven Hughes version - and that Smiley looks positively calm!

RIGHT: Panel detail from Mache's finished version of a panel sequence Pulido sent him as a tryout, and (below) Pulido's original thumbnail sketch of that panel.



BELOW: Eric Mache's finished cover for Evil Ernie #1. Note the longer fingers and generally more "wild" look of Evil over his first try (center), and the more demonic Smiley with crossbones.



ABOVE LEFT: Pulido strikes a now famous pose to give Eric Mache an idea of the look he wants.

BELOW LEFT: Early Pulido sketches of Evil and that maniacal grin.

RIGHT: Brian Pulido's very first Evil Ernie sketch.

The Hughes View

About a year after Eric Mache's involvement, Pulido found artist Steven Hughes by placing a Comic Buyer's Guide ad. Steven's strengths include his original style and his ability to express raw emotion in his artwork - very important in the Evil Ernie saga!

BELOW: The cover assignment Pulido gave Hughes to evaluate Steven's ability to draw Evil, Lady Death, and assorted ghouls.

OPPOSITE: Steven's finished art for the cover assignment (below) - the piece that got him the job as Evil Ernie penciller. Check out that sleek 'do on Lady Death!

KNOCK HIM OUT STEVEN COVER! EVIL ERNIE PAGE 4

Treat this like a comic book cover. (If it is ever published, you will receive additional compensation) Leave some gutter space at the top for the Evil Ernie logo. And used the established "Evil Ernie art style". LIKE ON PAGE 1 NUMBERED #4

The scene: It's night in a decrepit, gothic hillside graveyard. Windy and stormy though not yet raining. Lightning cracks in the background.

In the right foreground, Evil Ernie is bursting out of his grave. He looks completely and utterly depraved. (and powerful. The sheer force of Ernie bursting out of the grave volcanoes the ground) He's looking right at the reader and smiling that fiendish smile as always. Behind him is a gravestone in the form of a tall marble cross. Inscribed on it is EVIL ERNIE FAIRCHILD - RIP.

Next to the gravestone (in a seductive, yet regal pose) is LADY DEATH. Make her position somewhat frontal so we can see her body. She's looking at the reader with a sly smile and knowing stare. After all she's called Ernie out of the grave and she controls him. The wind blows her cape giving it a life of it's own.

(for this next bit you have to imagine that this scene takes place on the hill top because ...) BIKER BERSERKER GHOULS on Harleys blast out from behind EE and Lady Death. They are catching serious air. They flank the demented duo.

One Biker Berserker has dreadlocks and a nose ring. He's wearing denim and leather. The other Biker Ghoul is a state of fresh homeboy (like a muscular version of Flavor Flav of Public Enemy) complete with a necklace of Africa (with half his face ripped away) and a bloody Nike sweatshirt. USE REFERENCES WHEN YOU CAN.

Both bikers have numerous flesh wounds, bones showing. Have fun with it. They also have maniacal smiles plastered on their faces. Give the Bikers weapons: bats, chainsaws, chains - that kind of thing.

If you feel inclined to put in more Ghouls please do so, but don't obscure the foreground action. Keep one thing in mind about Evil Ernie's ghouls: they are all from outlaw sub-cultures. This is not a George Romero Zombie comic. We deal in BMX bad boys Psycho Skaters, Killer Cops, Savage senior citizens, (like Granny Ghoul and Death Poodle). Etc.

I also wouldn't complain if you added creepy details like spiders, cob webs, and bats.

END

ITS IMPORTANT THE BIKE LOOKS REAL. LOOKING USE REAL THIS DRAWING. THE HARD YOU CAN BUY A MAG



RIGHT: Detail of the pencils for the above pinup by Hughes. Note that Steven's pencils are very tight on this piece, with only the most minor details added during inking.

UNDER THE SMILE

BONEY FINGERS LONG FINGER

HAIR WILD

ABOVE & RIGHT: Steven's very first Evil Ernie sketches.

INSET & TOP: More early Evil by Hughes.

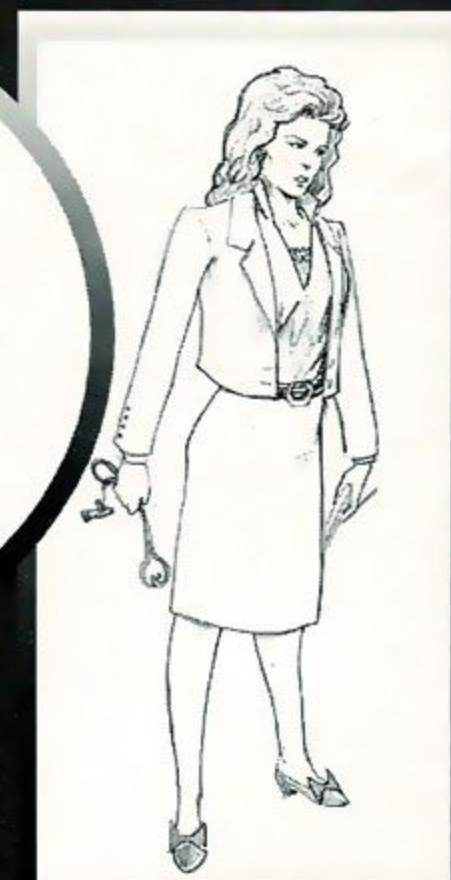
Evil Enterprise

License

DR. PRICE - Once he was a young, idealistic researcher. That was before his crucial mistake which gave birth Evil Ernie. Now he is a hardened, guilt ridden bear of a man. Typically hung over, edgy and sloppily dressed, he's a brilliant, unconventional and often misunderstood neuropsychologist. And a right wing republican.

...more fully set forth in paragraph 10.

November 12, 1990



CENTER: Hughes' original character sketches, accompanied by descriptions from Pulido's original character notes.

4. RECOGNITION OF COLLABORATING TALENT.

Once they had teamed up, Hughes got to work on character sketches and the first few pages of layouts, while Pulido hit the convention trail with character & plot summaries and some of Steven's samples in hopes of getting a publisher interested in Evil Ernie.

In consideration for the grants of the licenses and rights set forth in Paragraph 3:

(a) Malibu is entering into a Talent Agreement of the same date with Creator ("Talent Agreement"); and



MR. FAIRCHILD & MRS. FAIRCHILD - Very uptight, very prim and proper. They are younger versions of the couple in the painting "American Gothic".



BORDERS: Letters detailing progress in finding a publisher and original series development.

BACKGROUND: Pages from Malibu Comics' original contract proposal to Pulido.

PLEASE NOTE: The following is a list of Ghouls that I would like you to stick to. Please add the wounds of your choice. Don't be afraid to go very far: lost limbs, exposed rib cages, trailing guts, caked on guts, no jaw, caved in eye area, etc.)

GHoul LINE UP

Although some of these Ghouls are "goofy", make them all very terrifying. remember, they all have Evil Ernie smiles on their faces and they share his insane desire to kill.

- Human Billboard Ghoul (wearing sign "THE END IS NEAR - REPT")
- Debutante Ghoul (with a long handle axe in her head)
- Crazy Baby Ghouls (See Ref.)
- Grateful Dead Ghoul wearing peace sign T-shirt (See Ref.)
- Killer Ghoul w/ Guns
- Rocker Ghoul (based on band LA Guns. See Ref.)
- Anthrax Ghoul with pom-poms.
- Cheerleader Ghoul (See Ref.)
- Cut in Half Ghoul (Flavor Flav)
- Hip Hop Ghoul (wearing apron, hat & carrying butte)
- Rasta Ghoul in boxer shorts
- Obese Ghoul (wearing apron, hat & carrying butte)
- Elvis Ghoul - ZZ Top Ghoul
- Redneck Executive Ghoul
- Female Fashion Model Ghoul in evening wear
- High & Groom Ghouls
- Bride n Roll Groupie Ghoul
- Rock n Roll Ghoul with Dreadlocks & nose piercing
- Ghoul wearing leather bondage mask
- date Ghoul

GENERAL NOTES:

- 1) EVIL ERNIE: His long fingers are weapons. They are also great to get cool "power poses" with. By all means, let's see Ernie work those suckers. See some tension in those hands.
- 2) GHouLS: Try to keep a variety going. Use the GHoul LIST too. If you feature any Ghoul, make sure they are interesting (hip h Ghouls, Heavy Metal Ghouls, Post-Modern Kid Ghouls, Wei lifter Ghouls).
- 3) STYLE: Although the Ghouls have Ernie's smile, they are not happy are DEMENTED. They should look MEAN and TERRIFYING! Even are Cheerleaders or Grannys.
- 4) CAMERA ANGLES: If you don't see a specific panel, it's usually a talking head scene. interesting by varying the camera angles.
- 5) UPS: When you get larger panels + panel, it's usually a talking head scene. interesting by varying the camera angles.

COPYRIGHT OWNERSHIP.

Finally, after a great deal of effort and contract negotiation, Evil Ernie found a home at Malibu Comics' Eternity imprint.

Creator in and to the Work;

and to the comic books by license from Creator.

HTS.

shall be the sole and exclusive publisher of comic books based on the stories (comics or otherwise) including introductory and copyrighted material derived from

Dear Steven:
We discussed, I've enclosed a money order for \$540. to complete the 1/2 payment. I've also enclosed a new contract which reflects the changes we talked about. Please sign both copies, in one and send the other back to me. Now what I want to hear is your interest (sign on the dotted line type) from Epic & Dark. We have twelve pages penciled and inked. Please sign both copies, the second half of the layouts and copies of pages. Talk to you soon.

January 14, 1991



NURSE GOODWILL - (30) Looks like Loni Anderson. She's attractive (big Bust) but she doesn't try to flaunt it. how can you flaunt much in a nurses costume any way. She has a motherly streak. If you notice she's always very concerned about Ernie. She's also an eternal optimist. *DIRTY BLONDE*

Dear Steven:
Happy birthday! Enclosed you will find pages 5 & 6. A money order for the duo-shade will follow tomorrow. I apologize for the delay. The adjusted layouts for pages 17 - 24 will follow in a couple of days. We can talk about them on the phone.

February 9, 1991

Managed a meeting with Carl Potts and he's not an easy guy to handle. However, he is interested in the project. He is afraid of extreme violence. I pointed out to him that our story puts a hero in an action story. And by no means is it a morbidly slash story. He liked that idea. He wants to the end of to decide.

Chris Warner. They think the character and told that to Randy. So did I. They're top of their list of considerations. They've to come to a final decision.

Dr. Strange, Doom Patrol) and (I figured this would be their reaction to a meeting with are done, I will send proposals to Eclipse Comics, Fantagraphics Comics. If you have any comments or questions about this list, please let me know. I will help.



RICK YOUNG - (18) Booker. Richard Grecco.

license

page 3 of 4

Initials: Malibu _____ Creator _____



15. REVERTING OF RIGHTS TO CREATOR.

All rights and licenses granted Malibu by Creator (except those granted in Paragraph 12) shall terminate upon termination or expiration of this Agreement subject to any existing sub-licensing agreements and other agreements, if any, and all renewals thereof. It is specifically acknowledged that Malibu shall have the right to enter into licensing agreements with respect to the Term which is in excess of the Term.

16. PAYMENT OF SUBLICENSING FEES AFTER TERMINATION

Malibu shall pay to Creator its portion of any fees received by Malibu in accordance with Paragraph 5 for so long as Malibu receives revenue from the requirements of this Paragraph shall survive the termination of the Agreement.



STONE - The asinine bureaucrat. Led by greed, he green lights project Neurotech. Don't trust that winning smile. He'd throw his mother to the lions to save himself.

a California Corporation,

By: _____

Dave
5321
West
Phone



JUDY YOUNG - (16) looks like Christina Applegate (Kelly Bundy on Married with Children). She dresses in classy rock and roll gear at all times (though she's not a tramp). She's very contemporary and tends to get bored easily, but she is a sweet heart.

Malibu Creator License

page 4 of 4

Initials: Malibu

Creator

AMENDMENT TO PUBLISHING AGREEMENT

Reference is hereby made to that certain Agreement ("Underlying Agreement") dated as of July 15, 1991, by and between Malibu Graphics, Inc. ("Malibu") and Brian Pulido ("Creator"). Malibu and Creator desire to amend the Underlying Agreement as follows:

1. Creator shall grant to Malibu ~~any and all~~ merchandising, ancillary and subsidiary rights, with the exception of motion picture rights, in and to the current and future comic book characters and series known as Evil Ernie (the "Work"). Subject to the provisions of this Amendment, Malibu shall be the exclusive representative of the rights and Malibu shall be free to enter into any and all licensing and other merchandising agreements with respect to the Work, and Creator shall have the right to approve any deals involving the copyright and trademark to the Work. Approvals not granted in five days shall be deemed approval within the business days of receipt of proposal.

2. In the event that Malibu enters into any licensing or merchandising agreements with Malibu pursuant to the grant of rights set forth above, Malibu shall pay to Creator an amount of Malibu's Merchandising Receipts derived from the licensing and merchandising of the Work. Merchandising Receipts shall be defined as any and all sums actually received by Malibu from the sale of merchandise, including but not limited to, all sums received from Malibu during the term of the agreement. All costs incurred by Malibu in marketing the property shall be the responsibility of Malibu. All costs of any kind or nature shall be taken from receipts or charged to Malibu at the discretion of Creator.

3. This agreement shall be for two years from signing, and shall be renewed for two years from the date of the last renewal. Malibu shall pay to Creator a minimum of \$37,500 in revenue from Malibu during the term of the agreement and renewals thereof.

The parties hereto have executed this Amendment on the _____ day of _____, 1991.

Malibu Graphics Publishing Group

EVIL ERNIE Signs

Malibu Graphics has signed creator Brian Pulido and artist Steven Hughes to bring Evil Ernie to the company's Eternity imprint. The 6-issue mini-series follows a teen-age psychopath who can raise and control the dead. Pulido is an accomplished director whose work includes music videos for Sean and M.C. Hammer. "Evil Ernie is one of the strongest creator-owned properties we've seen in some time," Publisher Dave Olbrich said. "It has the potential to be far more than just a comic book." A release date will be announced.



09

Youth Gone Wild

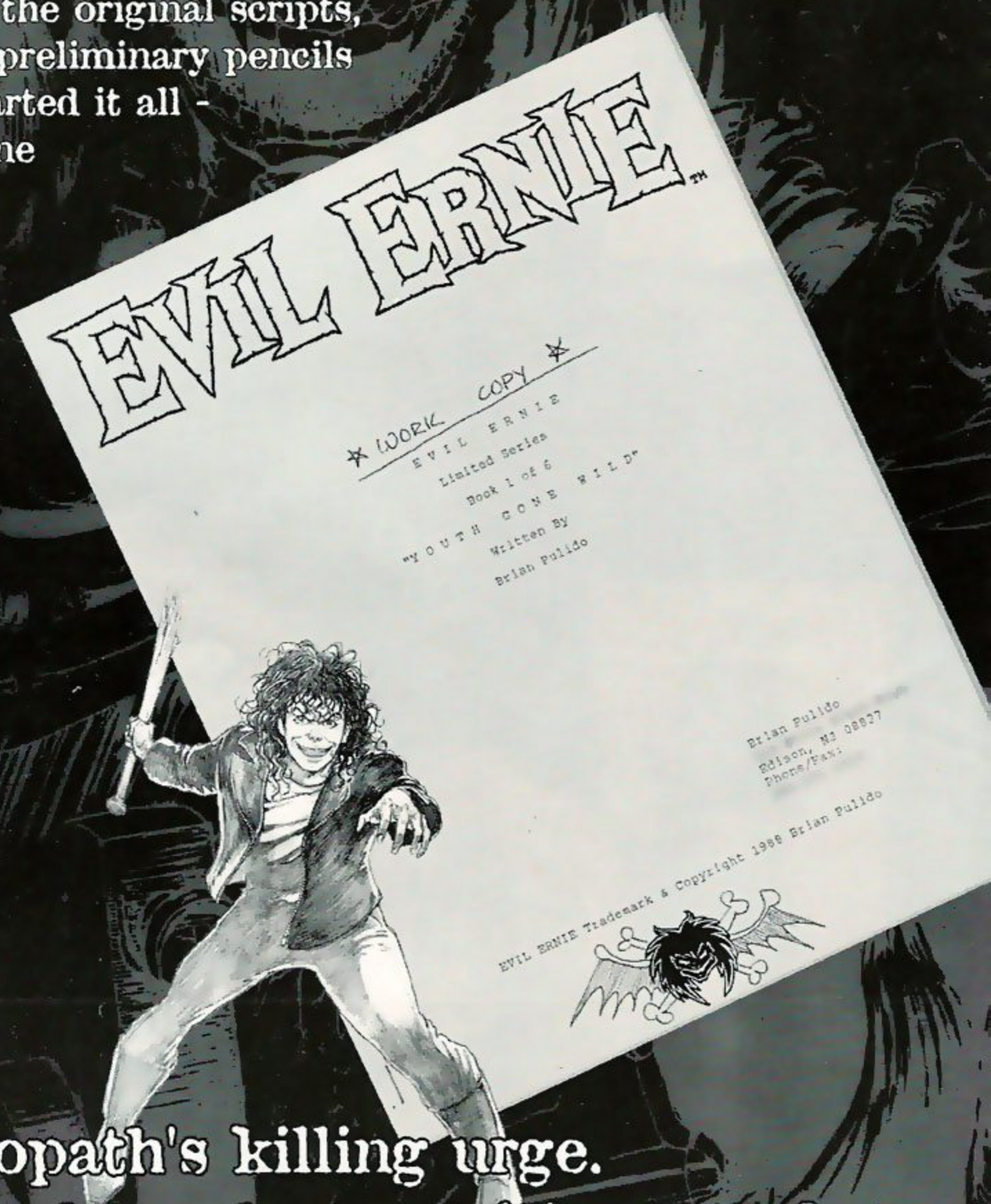
Little did even Brian Pulido and Steven Hughes know what they had unleashed upon humanity that fateful day almost 5 years ago when their first collaboration hit comic shops everywhere. The characters and concepts that the world initially saw in that debut Evil Ernie book have grown - in both scope and popularity - until today they have become among the most successful creations in all of comics.

The purpose of the Director's Cut series is to give Chaos! fiends a little different perspective on the comics that brought Evil Ernie, Lady Death, and all the others to life (or death, as the case may be). Revealed here in ghoulish detail for the first time are the original scripts, design sketches, and preliminary pencils for the comic that started it all - Evil Ernie: Youth Gone Wild #1!

LEFT: Brian Pulido's first completed draft of the Youth Gone Wild script. Note the 1988 copyright date - the series spent 3 years in production before being published.

LOWER LEFT: Steven Hughes' character design pencils for the "normal" teenage Ernest Fairchild.

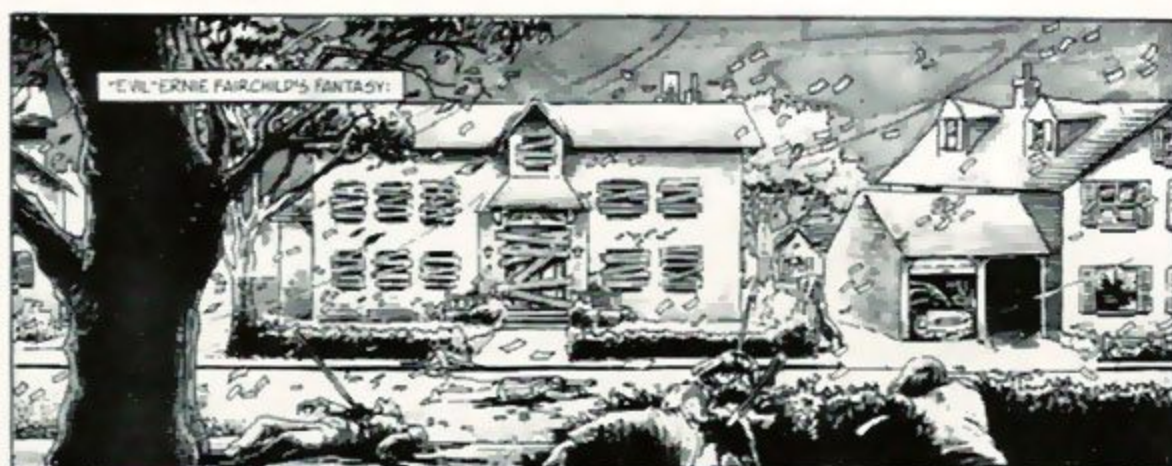
BACKGROUND: An amazing Hughes page from the climax of the series - Evil Ernie Youth Gone Wild #5.



"...The psychopath's killing urge. Remove it, and you have a citizen ready for socialization."



PANEL 1: ESTABLISHING SHOT. NIGHT. A contemporary suburban neighborhood. In the middle of the frame is a boarded up cape cod home. This neighborhood has been ravaged. It's as if a small scale war was waged here months ago and the living LOST. The grass is grown over. **IN THE FOREGROUND**, are silhouettes of dead bodies with bizarre murder weapons (scissors, garden tools) protruding from them. It's creepy, eerie, windy.



TOP: Script for Panel 1 of Evil Ernie:
Y&W #1 page 1.

ABOVE: Pencils for panel 1.

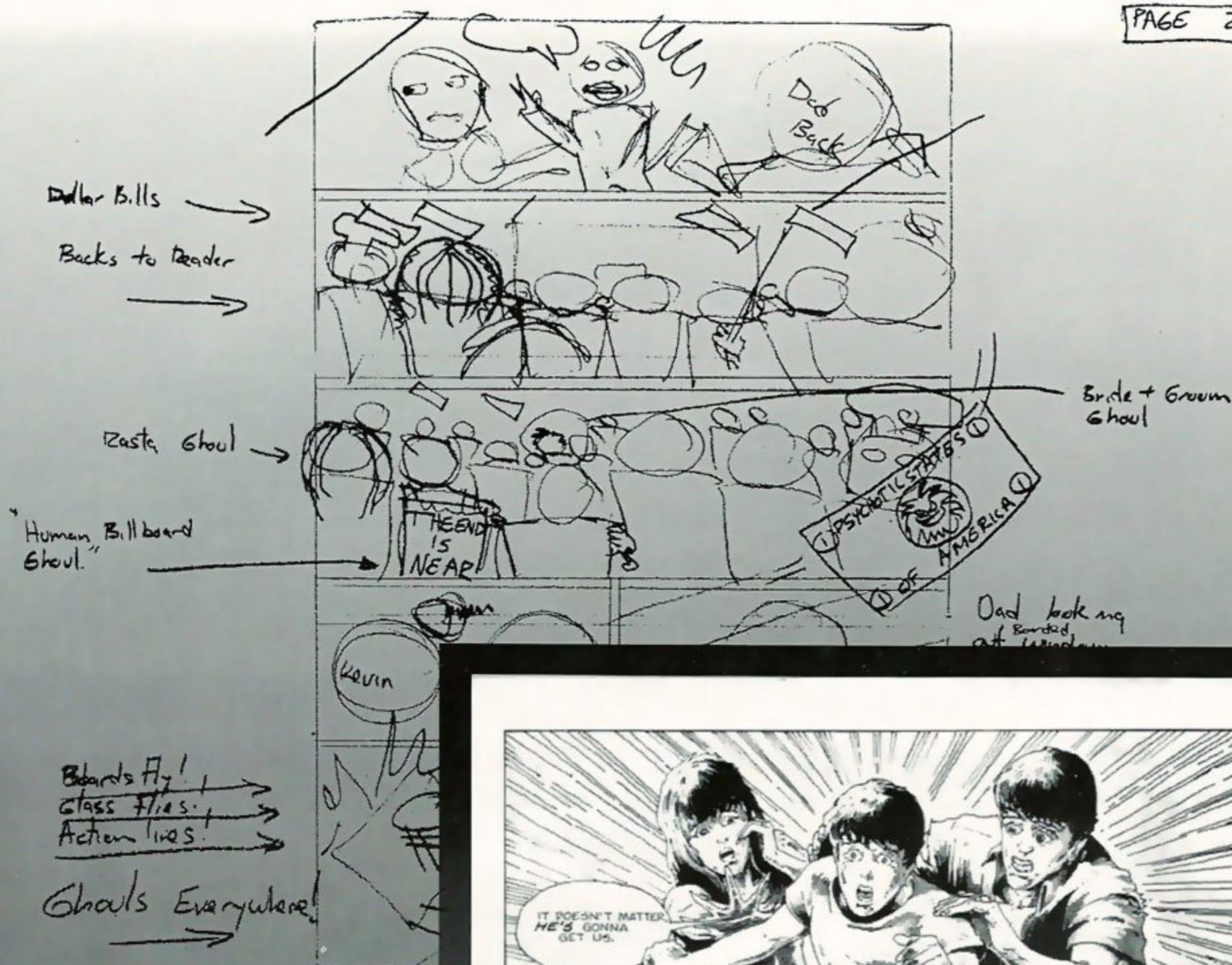
BELOW: Pulido's thumbnail layout
instructions for panel 5 of this page.

BACKGROUND: Pencils for page 1.

LEFT: Finished page 1.

mom wakes
forced perspective hand

Kevin has turned back
to mom



ABOVE: Pulido's thumbnail layouts for Evil Ernie: YCW page 2.

RIGHT: Finished page 2.

BELOW: Script for page 2.



PANEL 1: Inside the house, Mom and Dad desperately try to calm Kevin down. From the look on their faces, their lives must depend on it. But it's too late. Kevin has snapped. (Make it very dramatic)

KEVIN: It doesn't matter. HE'S gonna get us!

MOM: C'mon baby. Calm down. You got to be quiet!

Similar shot as PAGE 1, PANEL 6 except CLOSER on hunch of Ghouls, converge on the house. There are previous shot - Their backs to us.

the wind.
everyone on earth is dead!

For th

PANEL 2: Similar sn...
HOUSE. A bunch of Ghouls, ...
Ghouls than the previous sn...
Dollar bills float in the wind. Ev...
KEVIN: We're the last ones. Ev...
We're next.
We will make it, Kevin.
... is a reverse
... it's a
... final

KEVIN: We're the la
We're next.
We will make

doesn't eat
n baby. Calm down

Similar shot as PAGE 1,
A bunch of Ghouls, converge on the
s than the previous shot - Their backs
ar bills float in the wind.

WIN: We're the last ones. Everyone on earth is dead!
We're next.
DAD: We will make it, Kevin.

PANEL 3: This is a reverse angle of PANEL 2. For the first time
we see the ghouls. It's a nightmare image. There are so many that
they stretch into infinity (I'm sure silhouettes will help here).
Though they are varied, they all have something in common - a
demonic smile. Evil Ernie's smile. if waiting for
a command to move into action. GHOUL LINE UP - Female Crazy
Babies, Rock N. Rolls Ghouls, HARLEY ELKER GHOUL, Rasta Ghoul,
Human Billboard - all decayed, mutilated. - REPENT, Bride
and Groom Ghoul -

THE FOREGROUND - We finally see a Dollar Bill close up. It
in the wind. Instead of Washington - it is an image
(See Reference) The bill reads - THE PSYCHOTIC SP

Three shot of Mom Dad and Kevin
window.

IN THE FOREGROUND - We finally see a Doll floating in the wind. Instead of Washington - EVIL ERNIE (See Reference) The bill reads - THE OF AMERICA.

INSIDE THE HOUSE - Three shot of Mom Dad and Kevin. ground to the reader.

the boarded up window. A whisper.

THE FOREGROUND - We
floating in the wind. Instead
IL ERNIE (See Reference) The
F AMERICA.

PANEL 4: INSIDE THE HOUSE - Three shot of Mom Dad
Dad swings around to the reader.

Quiet! I hear something.

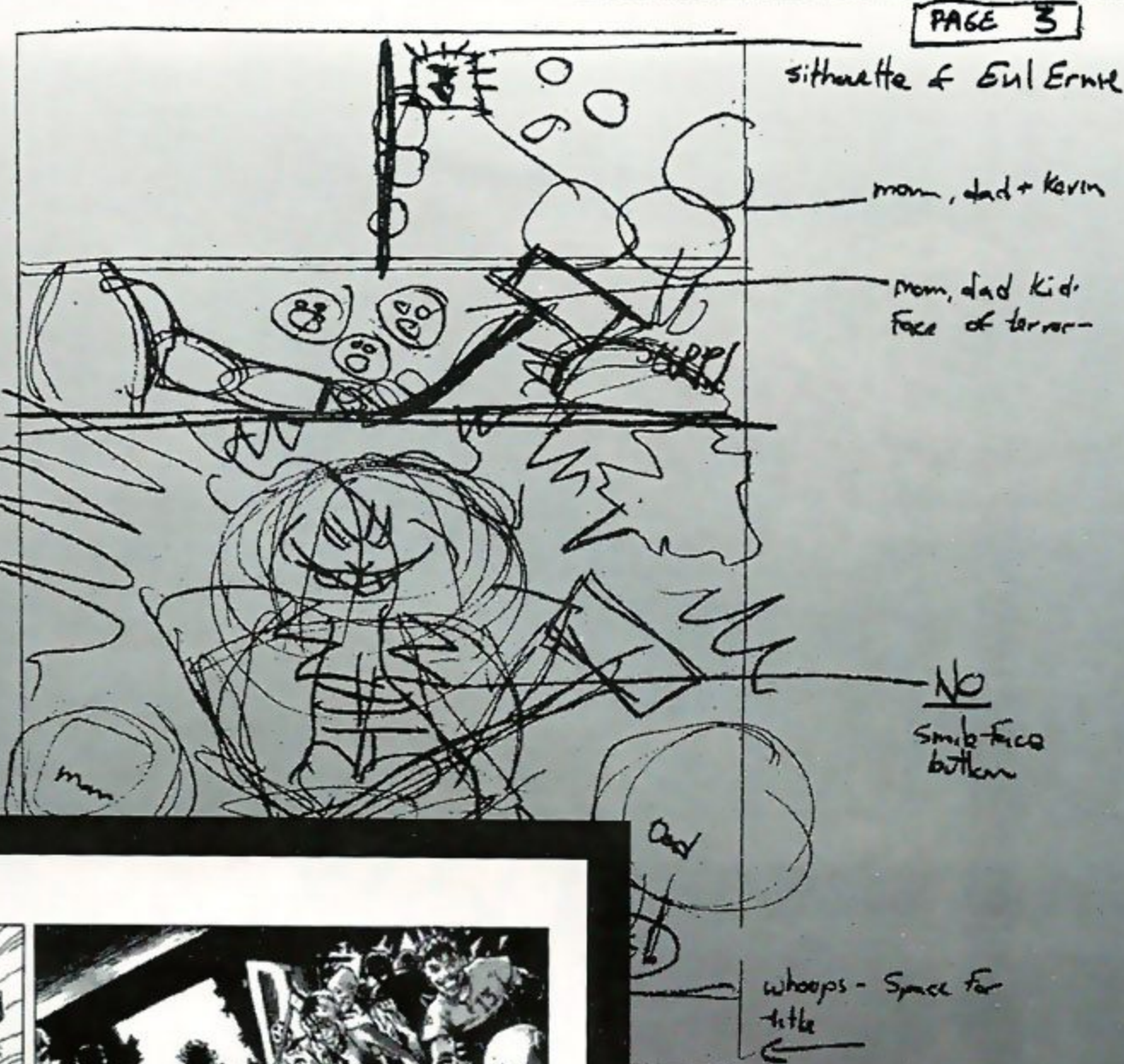
looking out the boarded up window. A look of

ers in the balloon. A whisper.)

UP at Mom, Dad and Kevin
together as Ghouls b
glass flies. Make t

RIGHT: Pulido's thumbnail layouts for Evil Ernie: YGW #1 page 3.

BELOW: Finished page 3.



BELOW: Detail of Hughes' original pencils for last panel of page 3. Note the difference in Evil's pose between this and the final page.

BELOW: Pencils and script for Evil Ernie: YCW page 4.

OPPOSITE: Finished art and script for page 5.



PAGE 4

PANEL 1: Ernie swings the axe on Dad (Action lines for the movement of the axe). Dad is off panel - bottom right. And that is where the axe has impacted. We see Dad's arms and hands reach out. Blood flies. Mom is on Panel left - totally astonished! PANEL BOARDER IS JAGGED.

SND EFX: THWACK!

PANEL 2: VERY LOW ANGLE LOOKING UP. Mom and Kevin are running away from the house - panicked. Catch them in mid-moment. Very Dynamic. Use forced perspective as Mom's hand reaches out toward the reader. She's almost breaking out of the panel. In the background, Ghouls start to pile out of the house toward them. The street is foggy now.

Bodies too destroyed to rise litter the streets.

PANEL 3: MEDIUM SHOT of Ernie as he leans against the front door of the cape cod. He has the axe swung over his shoulder like a proud, demented lumberjack and blood drips off his nose. He looks very casual, very happy.

PANEL 4: CAMERA POSITION 15 FEET ABOVE GRAVEYARD ENTRANCEWAY - A DISTORTED OVERHEAD SHOT WITH A FISH EYE LENS. The gothic Entranceway juts out toward the reader. A pair of Ravens, perched atop the entrance, peer down as Mom and Kevin run through the entrance. The mob of moaning, decaying Ghouls follow, not far behind. Remember the view is so distorted that we can see over the entranceway, into the dilapidated, grown over graveyard and out to the STORMY horizon. Call for details if this sounds wierd.



PAGE 5

PANEL 1: 1/3 Splash. Ernie erupts through the earth, behind Mom and Kevin. Behind him is a tilted MARBLE GRAVESTONE CROSS - it reads R.I.P. EVIL ERNIE FAIRCHILD. Mom and Kevin have turned to see. Naturally they are surprised. If you can get in some background details: other gravestones, leaveless trees, the full moon, stormy sky, bats flying.

MOM: DEAR LORD!

PANEL 2: ERNIE'S POV LOOKING DOWN on Mom and Kevin. Pure, undiluted terror in their eyes. A bunch of decayed hands have reached through the earth.

MOM: Why are you doing this? WHY?

PANEL 3: Similar shot as above except we see that the decayed hands belong to super decayed, long dead Ghouls (Skulls and bones showing, bugs hanging off them). They've grabbed Mom and Kevin. Mom's irate.

MOM: We've done NOTHING!

PANEL 4: Similar as above except, Mom and Kevin are pulled deep into the earth by the Ghouls. We can still see a part of Kevin, although a Ghoul has his hands wrapped tight around his throat. Mom is screaming from the pit.

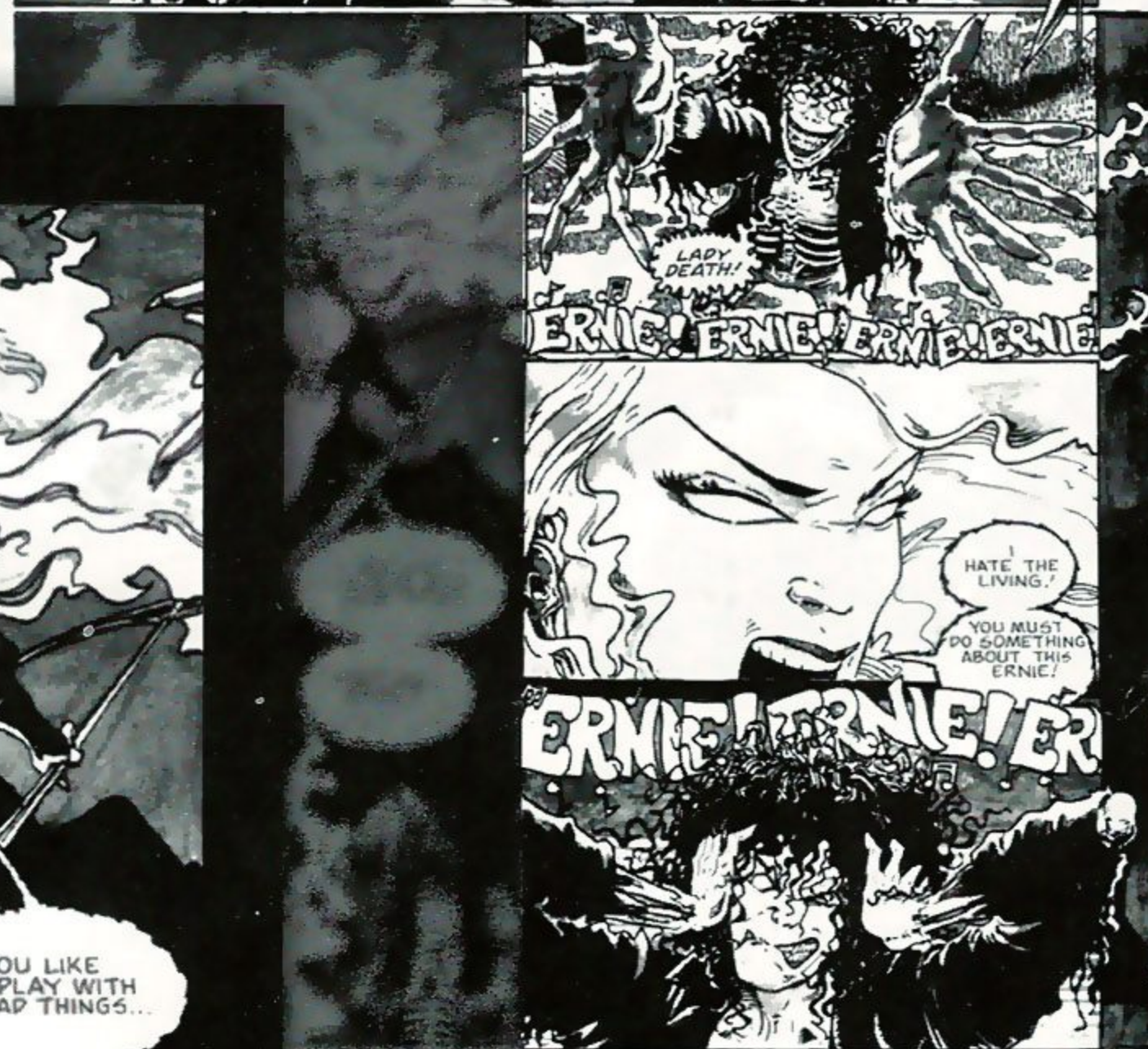
MOM: AHHHHHHHHH! (From inside the pit, coming out)
KEVIN: WHY ERNIE? Why?

RIGHT: Finished art for Evil Ernie: YCW #1 page 6, including inset depicting Lady Death's arrival in comics.

BOTTOM: Script fragment describing Lady Death's debut.

PANEL 2: ESTAB
e see Ernie f
mp to the g
ominous, cloak
t's the grim
oke and biza

PANEL 3: MEDIU
t's a woman.
in a



EE: Love. Comes.

PANEL 2: ESTABLISHING SHOT of the graveyard. The Flash is fading. We see Ernie from behind, amid the graves. The Ghouls are falling limp to the ground. ON TOP OF A HILL on frame right is an evil, ominous, cloaked figure carrying a sickle - floating in the air. It's the grim reaper, DEATH. A hood covers it's face. Billowing smoke and bizarre ARCAN energy rises from behind Death.

PANEL 3: MEDIUM CLOSE UP SHOT of DEATH as SHE removes the hood. It's a woman. She's sensual. Unbelievably beautiful with ivory skin and platinum blond hair. She has no pupils in her eyes.

LADY DEATH: (1) All this death for me?
(2) How sweet.

PANEL 4: Full Body shot of Lady Death. She has loosened her cloak revealing a body that any centerfold would be jealous of. She floating in mid-air, bizarre ARCAN energy behind her. Ernie is in frame right. She is very feminine, regal. Her moves are graceful, soft. He is awestruck.

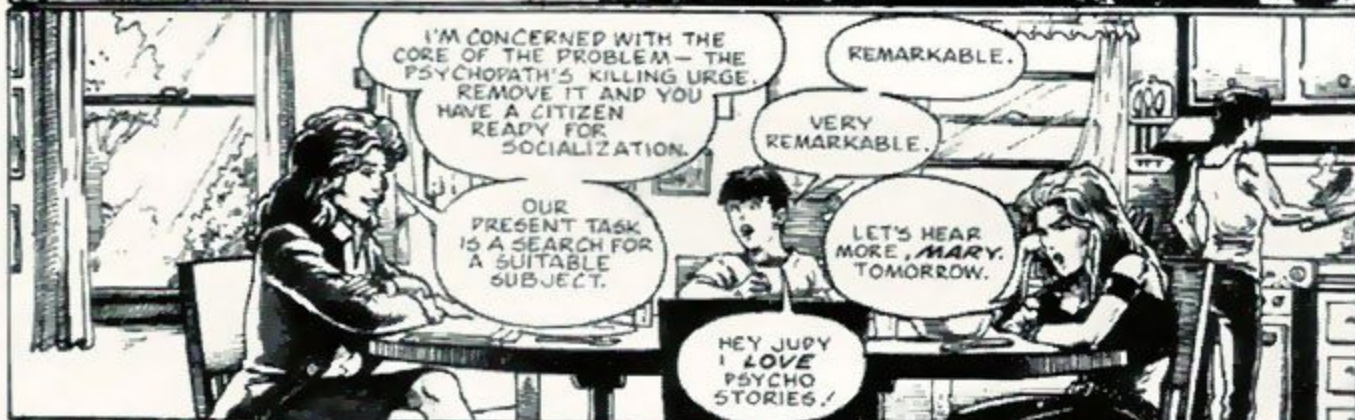
LADY DEATH: You like to play with dead things, DON'T YOU Ernie?



LEFT: Finished art for Evil Ernie: YGW page 7.

BACKGROUND: Script for page 7.

BOTTOM: Original layout for panel 1 page 7. Note the difference between this panel and panel 1 of the finished page.



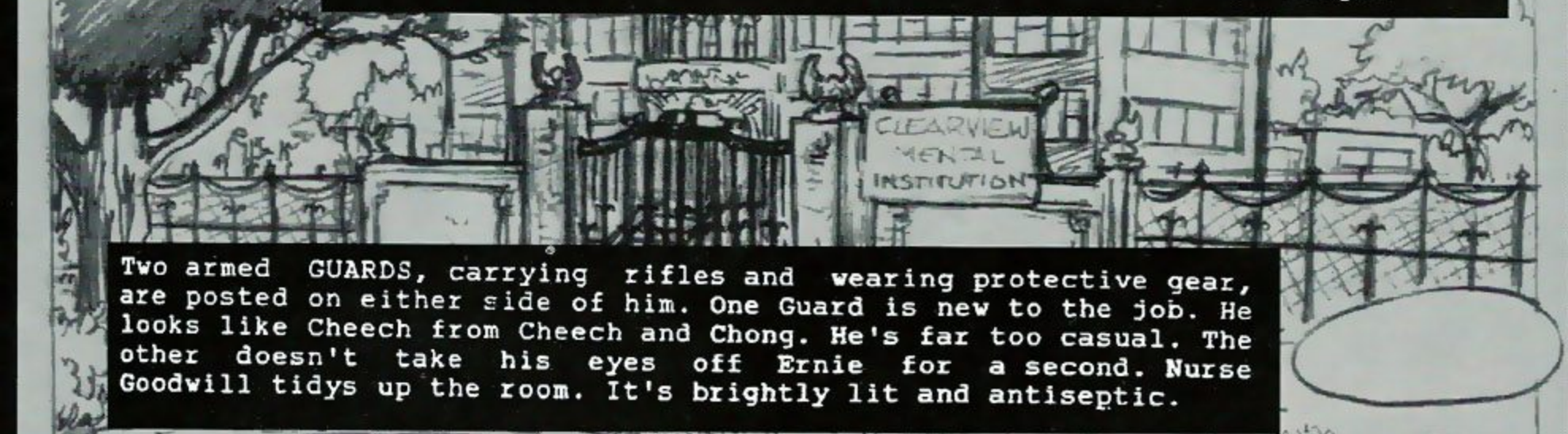
ON DR. MARY
nors, she's
JUDY (15)
as if he's

light fills





PANEL 4: ESTABLISHING SHOT - MARY'S HOUSE. It's morning. They live in a modest, well kept home isolated by a forest. It is several hundred feet back from the road. Mary is driving off in her VW BUG. Rick, Billy and Judy watch from the front steps.



Two armed GUARDS, carrying rifles and wearing protective gear, are posted on either side of him. One Guard is new to the job. He looks like Cheech from Cheech and Chong. He's far too casual. The other doesn't take his eyes off Ernie for a second. Nurse Goodwill tidys up the room. It's brightly lit and antiseptic.





PANEL 1: LOW ANGLE LOOKING UP. The door has slapped open. DR. PRICE stomps in like General MacArthur. He is a rugged bear of a man. Although he is hungover, edgy and sloppily dressed, he's a brilliant, unconventional, and often misunderstood neuropsychologist. (George C. Scott) Nurse Goodwill is on frame right.





PREVIOUS: Penciled pages, finished panels, and script fragments from pages 8 and 9 of Evil Ernie: YGW #1.



PAGE 10

PANEL 1: Profile shot of Mary and Dr. Price (mid-thigh and up). He's such taller. He looks down on her. He looks unhappy. Nurse Goodwill peeks in between the two.

MARY: Uh... It's a pleasure. I'm Doctor Mary Young.

NURSE GOODWILL: (1) Dr. Young heard about our facility. (2) She wanted to check it out.

DR. PRICE: People don't "check out" insane asylums, kid. What's up your sleeve?

PANEL 2: Two shot of Mary and Dr. Price with Dr. Price's figure looming over Mary's. They are heading down the hallway.

MARY: I'm studying the psychotic mind. I truly want to help these people.

DR. PRICE: (1) Want a tour of the nut house? (2) Alright. (3) Maybe a look around will straighten you out. You'll stop this save-the-psychotic crap.

PANEL 3: CLOSE ON Evil Ernie as he loosens the stock's final lock. He looks mischievous. His tongue is sticking out to the side. The Guards are oblivious.

PANEL 4: Dr. Price, Mary and Nurse Goodwill walk up a hallway near the therapy room. Dr. Price looks remorseful.

DR. PRICE: (1) We're approaching our star attraction. Mass murder is small change to this guy. (2) Take a look.

PANEL 5: Mary peers in through a two-way mirror. She sees Ernie working on the clay. Ernie smiles pleasantly at her as he loosens the lock with a CLICK!

SND EFX: Click! (Quiet effect, small)

PANEL 6: Two shot of Mary and Dr. Price looking through the two way window. Dr. Price leans his head up against the window. He looks somber.

MARY: Those guards really necessary? He looks harmless enough.

DR. PRICE: He murdered his entire family at breakfast. (2) He systematically went down the block. Killed thirty five people. Kid's obsessed. Killed twelve more when they captured him. (3) I'd say they're necessary.

PAGE 11

PANEL 1: IN the therapy room, Ernie leaps to his feet and smashes Old Guard against a wall. Old Guard's .9mm goes flying.

SND EFX: SLAMF!

PANEL 2: Ernie smashes up against the two way mirror with New Guard. Ernie is grasping his throat in a stranglehold. New Guard looks as if he'll pass out...

SND EFX: THWAP!

... On the other side of the mirror, Mary and Nurse Goodwill fall back and land tangled up together. Dr. Price is standing.

DR. PRICE: Damn!

PANEL 3: Dr. Price draws a .357 magnum from his jacket. Nurse Goodwill is aghast. Nurse Goodwill hits an alarm button.

NURSE GOODWILL: Lord! What is that thing?

DR. PRICE: Therapy.

PANEL 4: DUTCH ANGLE. Ernie is choking both guards - one in each hand. Ernie's having a fun time. The Guards struggle fruitlessly.

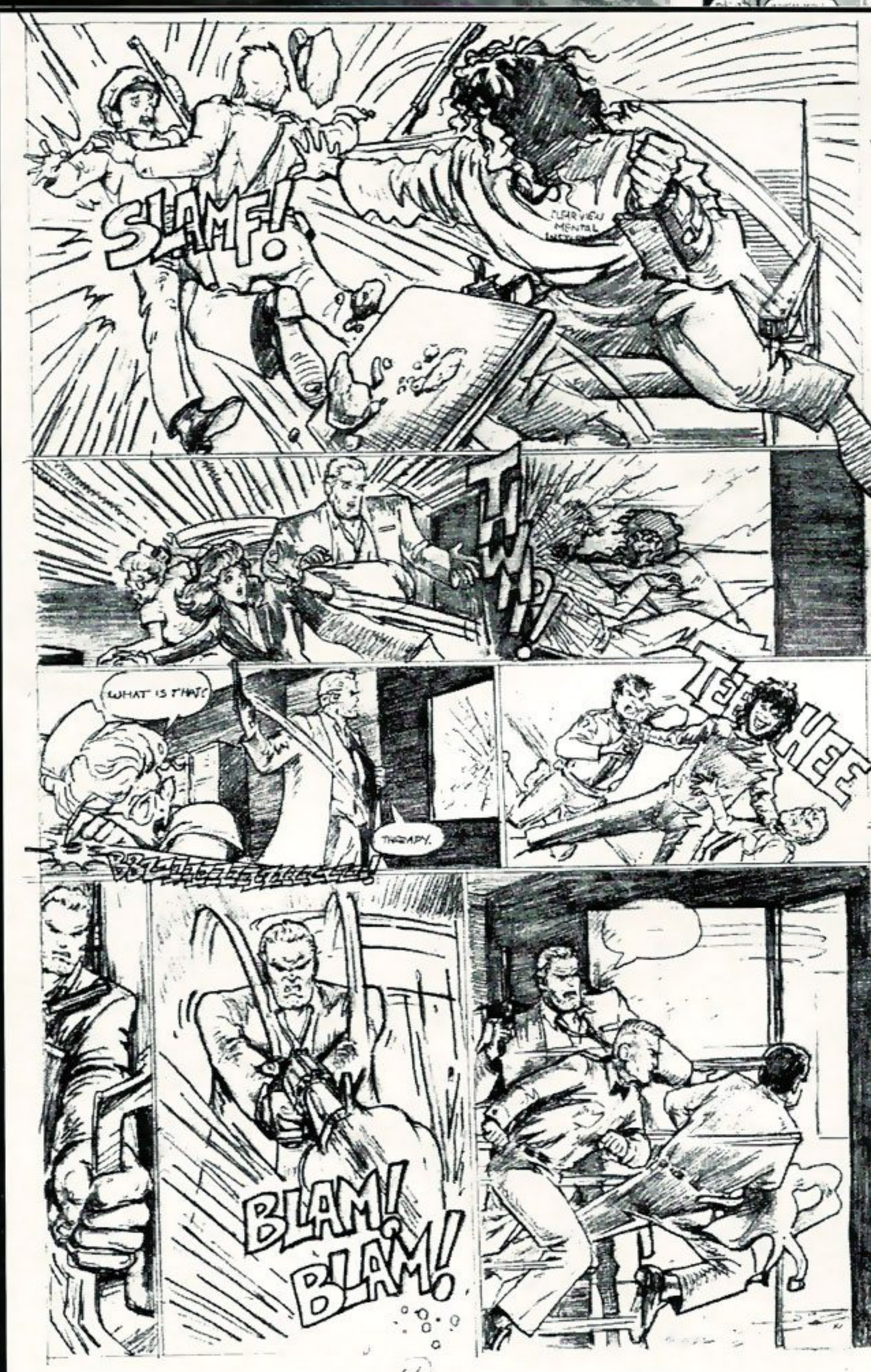
SND EFX: Tee Hee (Ernie's laughter).

PANEL 5: SLIVER PANEL. Dr. Price's hand tries to open the door, but it's locked. He tugs and tugs. It won't budge.

PANEL 6: Dr. Price shoots the lock. CLOSE UP on the gun as it fires.

SND EFX: BLAM! BLAM!

PANEL 7: Four ORDERLIES dressed in white with black bow ties run down the hall. One carries a straitjacket. Dr. Price has opened the door. The Orderlies have rushed past him and into the room.



THESE PAGES: Penciled pages, finished pages, and script from pages 10 and 11 of Evil Ernie: YGW #1.



LEFT: Top half of Evil Ernie: YGW #1 page 12, finished artwork.

MIDDLE: Script for page 12.

BOTTOM: Bottom of page 12, pencil artwork.

PAGE 12

PANEL 1: Ernie smashes several oncoming Orderlies over the head with furniture. The unconscious Guards lie at his feet.

PANEL 2: Dr. Price tries to enter the room again. His hand is on the door handle.

DR.PRICE: What's with these people? Damn amateurs!

PANEL 3: Ernie tosses an Orderly (upside down) into the door. He slams against it.

PANEL 4: Dr. Price is smacked across the hall into the wall.

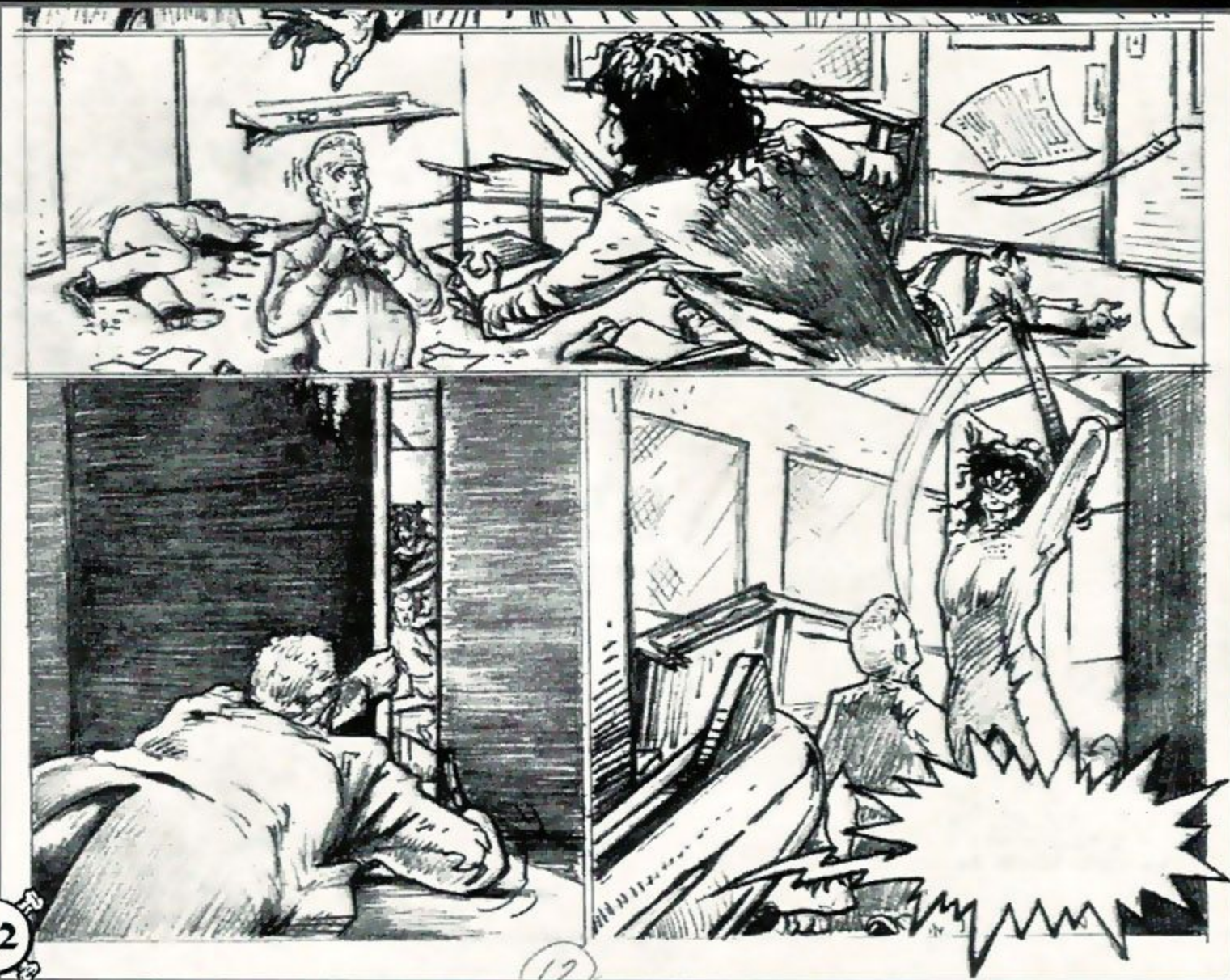
DR.PRICE: Ugh.

PANEL 5: MEDIUM SHOT - LOW CAMERA POSITION of the Therapy room. It's a wreck. Bodies are piled up in the middle. Ernie approaches the last Orderly who shakes like a leaf.

PANEL 6: Dr. Price, his back to the reader, has crawled to the door. Starts to push it open.

PANEL 7: Similar shot as above except the door is open and we're closer to Ernie. Ernie is standing on top of a pile of bodies. He has his arms completely extended about to stab an orderly with a chair leg. The room is a shambles. Dr. Price has his gun leveled off at Ernie's head.

DR. PRICE: Go 'head Ernie! Go 'head, so I can rehabilitate ya!



RIGHT: Top half of
Evil Ernie: YGW #1
page 13, pencil
artwork.

MIDDLE: Script for
page 13.

BOTTOM: Bottom of
page 13, finished
artwork.



PAGE 13

PANEL 1: CLOSE ON ERNIE. Dr. Price has his gun trained on Ernie's head.

DR.PRICE: Talk to me people! You alright?

PANEL 2: SIMILAR SHOT, BUT PULL BACK TO LONG SHOT. The Guards and Orderlies are awake, coughing, choking, gasping for air. A couple of them are already standing. Miraculously, no one is seriously injured.

DR.PRICE: Get the straitjacket on him and sedate the bastard!

PANEL 3: Ernie is being straitjacketed by a couple of Orderlies. Nurse Goodwill tenderly feeds a cup of pills into Ernie's mouth. Dr.Price has the gun shoved roughly against Ernie's temple.

DR.PRICE: (1) Take yer medicine punk. I won't tell ya again.
(2) Get him outta here!

PANEL 4: In the hallway, Orderlies drag Ernie down the hall past Mary who watches, fascinated. Ernie looks drowsy. He's distraught. Foiled again!

PANEL 5: We only see the Orderlies hands and arms as they toss Ernie into his padded cell. We see Ernie flying in mid-air.

PANEL 6: In the therapy room, Dr.Price is seated amid the wreckage, his head in his hands. Mary looks bright and chipper.

DR.PRICE: Tell me kid. You think he's curable?
MARY: I think he's perfect. Just Perfect.



PANEL 1: CLOSE UP. Ernie's face is mushed up against the floor. His eyes are closed. He's sleeping. And snoring.

SND EFX: ZZZZZZZZZZ (or a snoring sound)

PANEL 2: FLASHBACK - Dr.Price's Doctors office. A THREE SHOT around Dr.Price's desk. Dr.Price looks younger, healthier, neater. The lighting is bright, sunny. Seated opposite are MR. & MRS.FAIRCHILD (Ernie's parents). They are dressed ridiculously prim and proper. Everything about them is uptight. Dr.Price listens to them intently.

MR.FAIRCHILD: We're very concerned about our son, Doctor.

MRS.FAIRCHILD: He's so withdrawn. He's not like other children.



PANEL 1: MEDIUM SHOT. Dr.Price bends down to talk to Young Ernie eye to eye.

DR.PRICE: How do you feel Ernie? Ready?

YOUNG ERNIE: Why should you care? They don't.

DR.PRICE: I want to help you Ernie.

PANEL 2: Ernie's POV. LOW ANGLE LOOKING UP AT Dr.Price. He has a gentle smile on his face as he looks down on Ernie. He's about to open a door. An oversized sign DANGER: RESTRICTED AREA engulfs the door.

DR.PRICE: (1) Inside this room Ernie, is your future.

(2) You will be the first to ride the dream probe!

PANEL 3: DYNAMIC - SLIGHTLY OVERHEAD SHOT - Ernie is strapped beyond reasonable measures into the DREAM PROBE. We can't see his face clearly. It looks like a menacing, mutated electrocution device coupled with a dentist's chair. A NURSE with a tray of threatening surgical tools stands patiently next to it. Dr.Price is about to administer a sinister hypodermic needle that's in the foreground oversized.

PANEL 4: DUTCH ANGLE. The Fairchild home. Mr.Fairchild straps Ernie into his bed, he's tied his arms and legs. Ernie's shaking.

MR.FAIRCHILD: That will stop you from sleepwalking!

PANEL 5: CLOSE UP of the hypodermic plunging into Ernie's shaky arm.

PANEL 6: CLOSE UP. Ernie's small hands futilely fight at the straps.

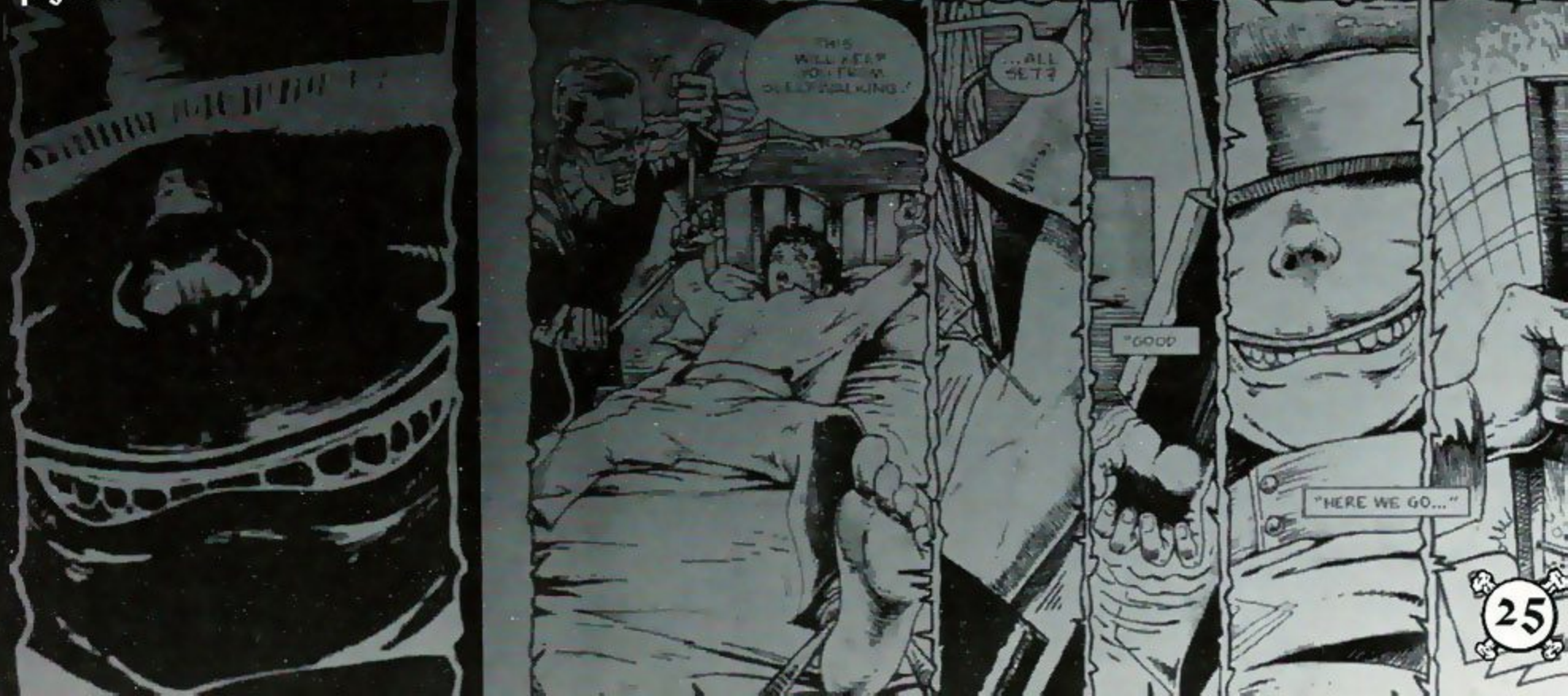
PANEL 7: CLOSE UP. A "bit" has been shoved into Ernie's mouth, inadvertently creating a perverse smile. (that will become his trademark).

PANEL 8: CLOSE UP. A hand throws an oversized bull switch like the ones used in old universal monster movies.

SND EFX: BZZZT.

LEFT: Script and pencils for Evil Ernie: YGW "I page 14.

RIGHT: Script and finished art for page 15.



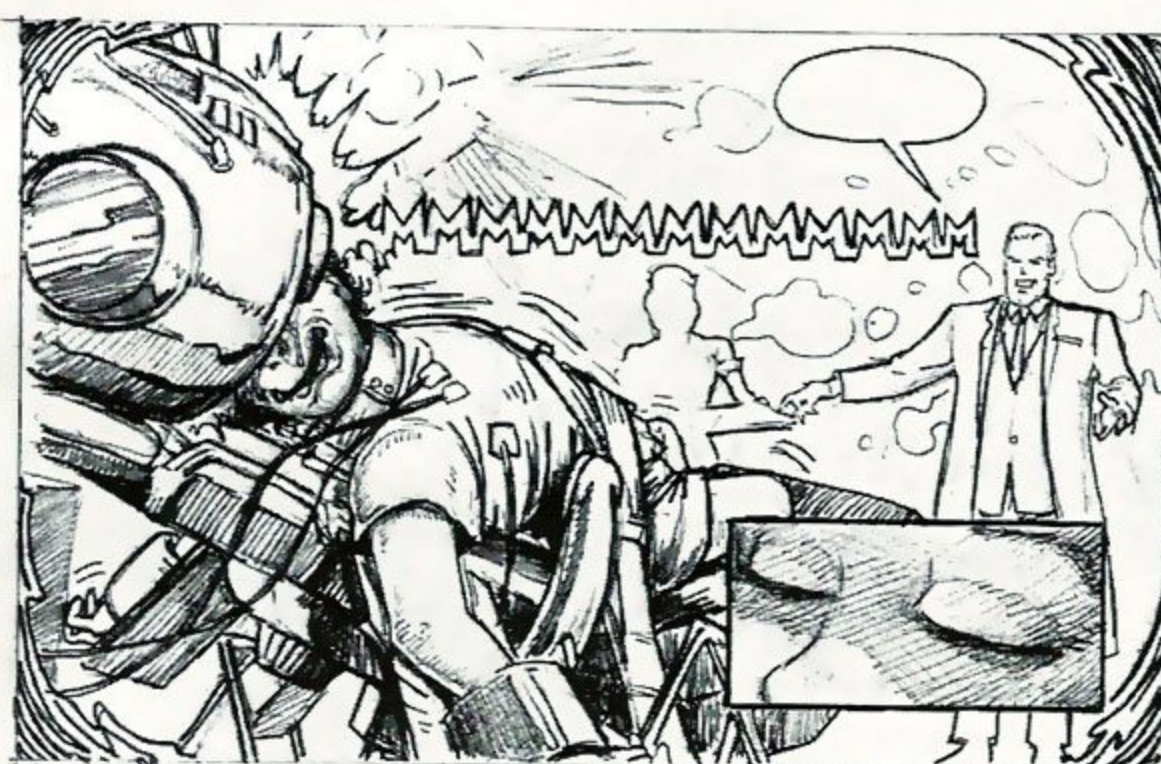
PANEL 1: 1/3rd SPLASH. AN OVERHEAD SHOT (at a 45 degree angle) on Young Ernie. He looks totally helpless, completely terrified-trying to get out of the chair but can't. (This should be in forced perspective - Ernie's head is in the foreground, his body smaller. His eyes are tearing. Attached to his head is an excruciating device roughly resembling an old fashion hairdryer, from which spidery electronic sensors radiate out from his skull up to the ceiling. the "bit" forces him to smile grotesquely.

PSYCHEDELIC LIGHTS blast through out the lab. Dr.Price is standing by him.

DR.PRICE: This won't hurt a bit. And after you will be cured.

PANEL 2 (inset into bottom right of Panel 1): EXTREME CLOSE UP on Ernie's eyes. They're closed.

DR.PRICE: He's asleep.



THIS PAGE: Pencil artwork and script from Evil Ernie: YGW #1 page 16.

OPPOSITE TOP: Script fragment for panel 1 of page 17.

OPPOSITE BOTTOM: Original pencils for a very different dream sequence page (left), next to the final version of that page.

OPPOSITE CENTER: Pulido's thumbnail revisions depicting the final version of page 17.

PANEL 1: Ernie stands. Laid out before him is a panoramic sight that delights him. He's in a gigantic, eerie, dilapidated graveyard that stretches beyond the horizon. It's a grand necropolis with dead bodies hanging from trees, others protruding from open graves like twisted roots. It's foggy, moonlit, stormy.

Ernie turns and sees the statue of his parents. He's freaked out! Panel 2 should echo how he feels. Jagged.

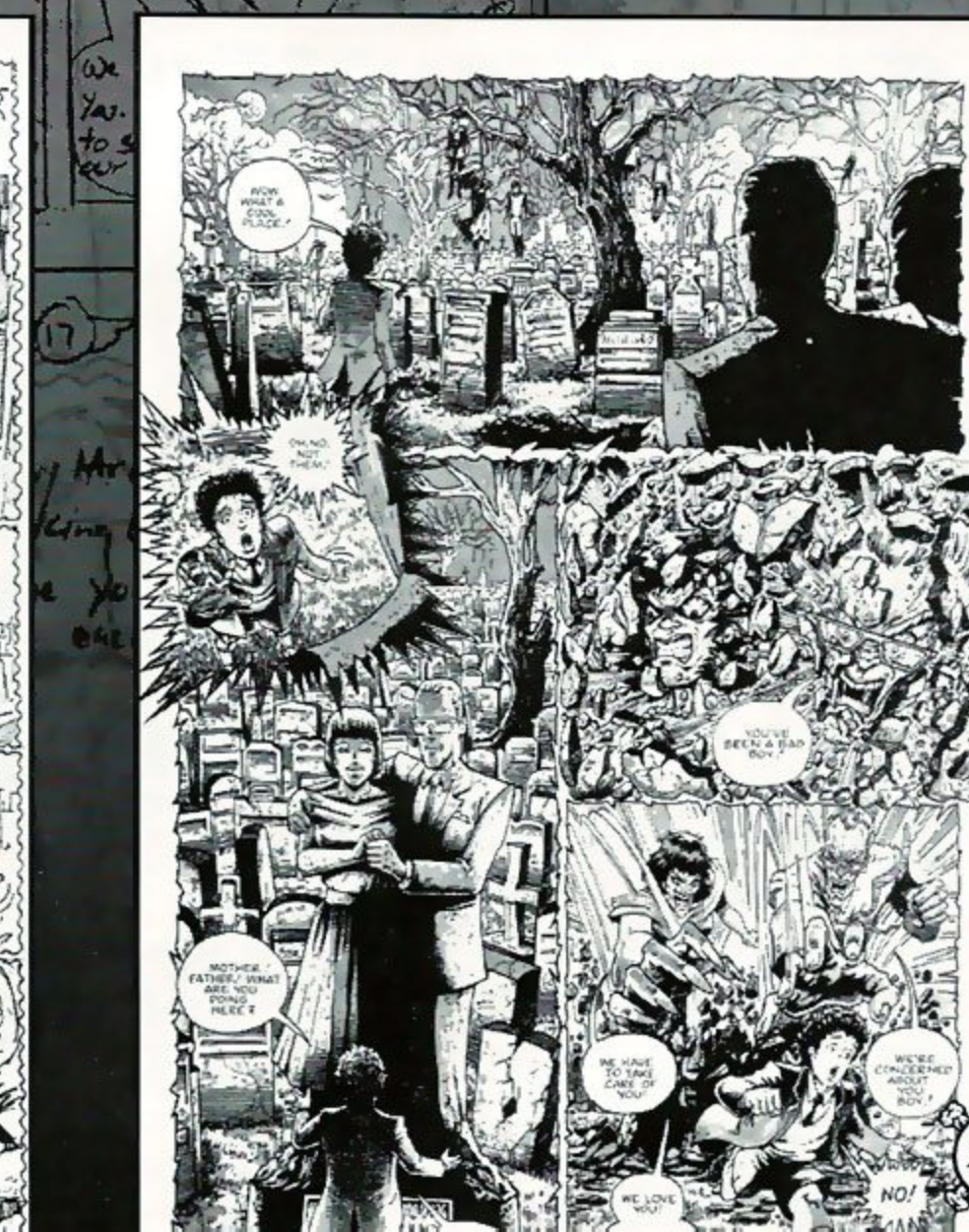
A marble statue of Mr. & Mrs. F. looms over Ernie. Make them look like the sweetest, most loving parents on earth. They are smiling, holding hands - looking down on Ernie. Graveyard in the background.



The marble explodes outward - and we see the Evil Furchids underneath! (make them look like you did on layout page 18, panel 7)

Let the impact lines and flying marble serve as the panel border.

The Evil Furchids are jumping off their stand and heading toward Ernie. The look even more evil than the previous panel. Their hands are in forced perspective and long - reaching for Ernie.



PANEL 1: Ernie's POV - EXPRESSIONISTIC CLOSE UP of Mr. Fairchild leaning towards Ernie, his hand reaching for him in forced perspective, a finger stabbing menacingly at Ernie.

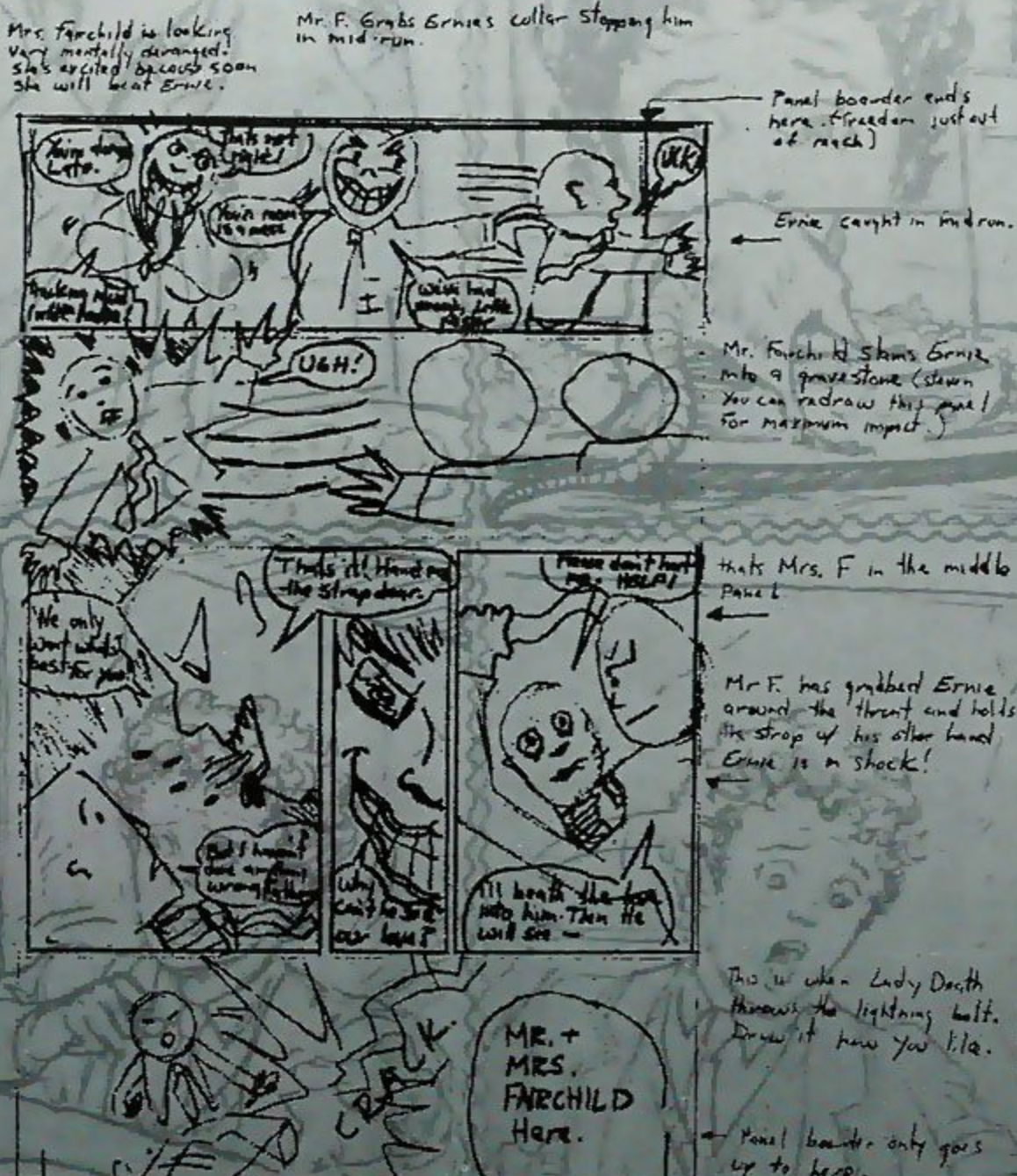
MR. FAIRCHILD: You're late!

PANEL 2: MEDIUM SHOT Mr. Fairchild holds Young Ernie by the hair, suspending him over the table and a plate of putrefying, insect infested food.

ABOVE: Script fragment for original sequence on Evil Ernie: YCW #1 page 18.

RIGHT: Pulido's thumbnail revisions for page 18.

BELOW: The finished artwork for page 18 (left), and Hughes' pencils for the original sequence on that page.

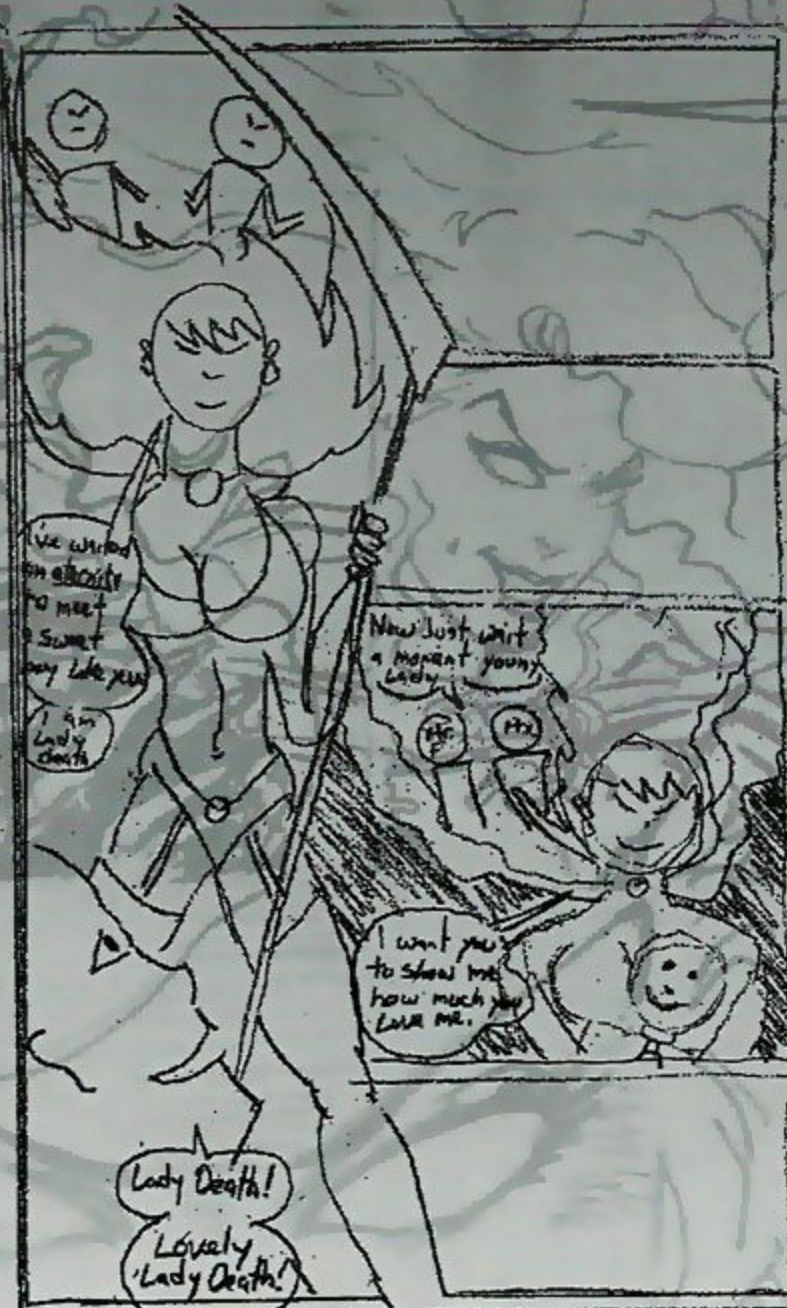




Mr + Mrs Fairchild
pissed off and confused
(still hideous)

try not to obscure
Lady Death's body w/
balloons like I did.

Ernie



Page 19

use Panel (4) From Page (19)
Here (From your layouts)

"would you like me to love
you for ever?"

use Panel (6) Page (19) here
(from your layouts)

Ernie nodding yes.
Emphasize nodding.

Mr + Mrs Fairchild are
approaching. They are pissed off!
(still hideous)

Lady Death has her arms
around Ernie. Smiling.

Ernie is Laying back
against Lady D. He has
a dreamy look on his
face

use Panel (6) From Page (19)
But make Lady Death look
more menacing!

Let me show you
the way -

ABOVE: The finished
artwork for Evil Ernie:
YCW #1 page 19 (left), and
Hughes' pencils for the
original sequence on that
page. Notice how this
scene has been changed to
give Lady Death a more
dramatic entrance.

LEFT: Pulido's thumbnail
revisions for page 19.

BELOW: Script fragment
for sequence on page 19.

PANEL 1: Lady Death hovers in the air above the Fairchilds. She is carrying her sickle. She is an awesome, sexy, regal sight and Ernie is dumb in love. Her hair floats in the air. Her cape is alive. Energy comes from behind her, backlighting her.



PAGE 20

ABOVE: Finished page of Evil Ernie: Y&W #1 page 20 (left), and Hughes' original penciled page for the same sequence. Note the differences in panel composition.

RIGHT: Pulido's script for page 20.

BOTTOM: Portion of Pulido's thumbnail layouts for the revised version of page 20.

PANEL 1: MEDIUM SHOT of Lady Death, a look of pure delight on her face as she curls the sickle around the covering Mr. and Mrs. Fairchild. She's so beautiful and so deadly.

LADY DEATH: (1) I am Death. Lady Death.
(2) May I show you the possibilities, EVIL Ernie?

PANEL 2: The sickle slices through the Fairchild's midsection. On their faces - agony. Blood flies frame right.

PANEL 3: Waist up shot of Ernie. It looks like a bucket of blood has been thrown on him. His demonic smile shines through the blood.

PANEL 4: BACK AT THE DREAM PROBE. Young Ernie wakes, smiling. Dr.Price is leaning over him, concerned.

DR.PRICE: How do you feel, Ernie?

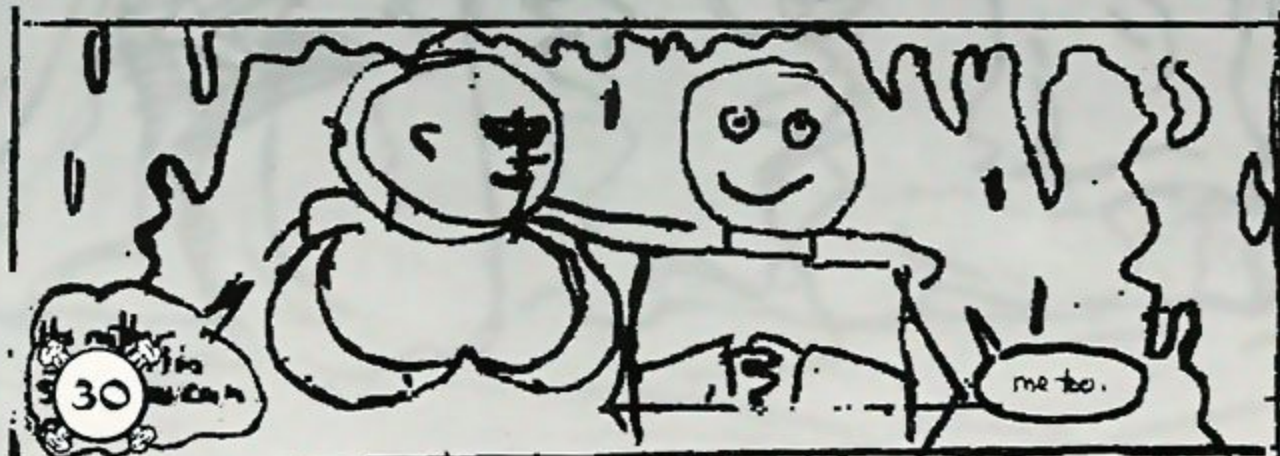
YOUNG ERNIE: I met a lady. She loves me!

PANEL 5: WIDE FRAME across the page. In the foreground, Dr.Price is smiling like a proud grandfather. In the background, Ernie is being escorted by his parents out of the institution. They are in silhouette - bright sunlight from outside pours into the open doors.

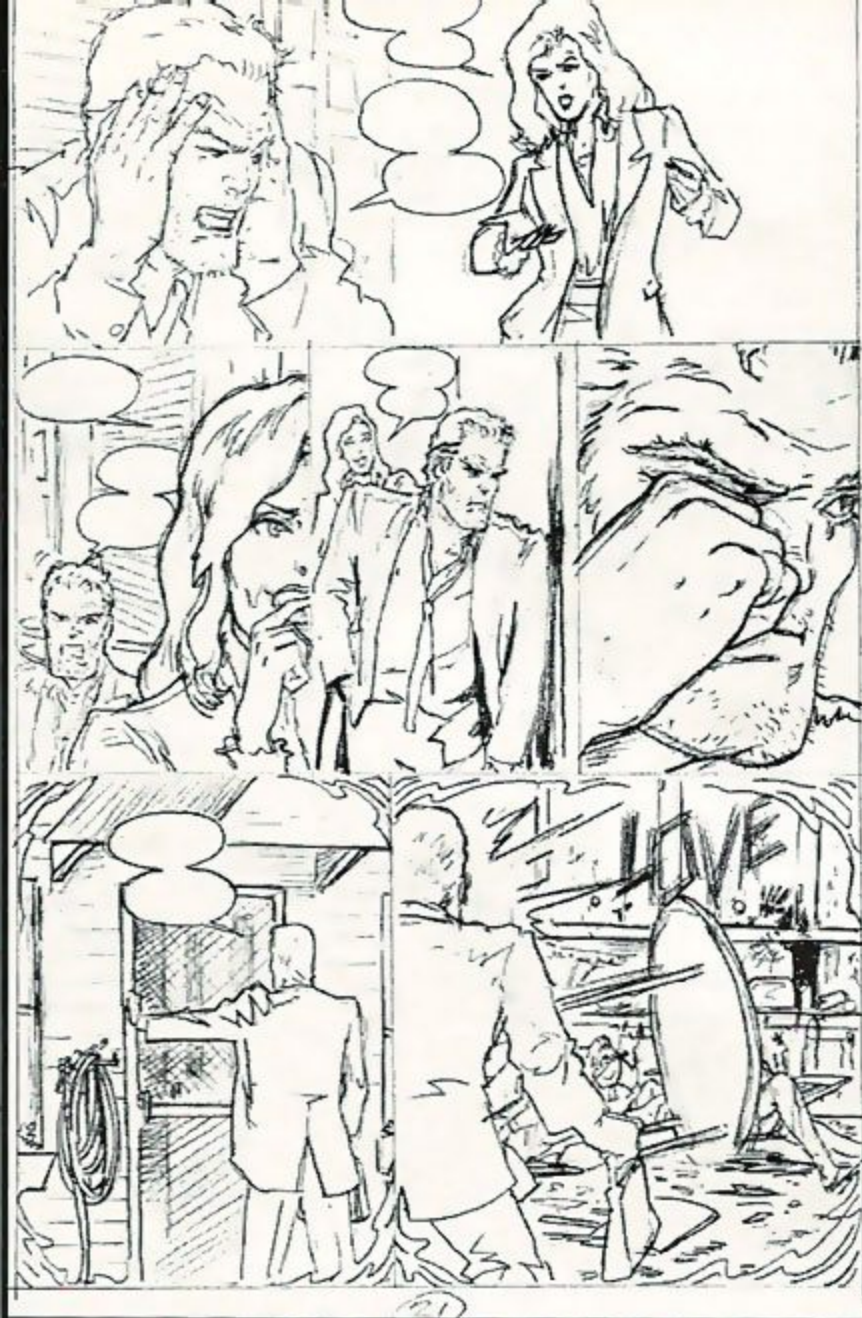
DR.PRICE: Good luck.

YOUNG ERNIE: (1) Mom. Dad. I can't WAIT to go HOME.

(2) I just want to share my LOVE with you.



Same panel as Page 20, Panel 3 except Lady Death kneels down next to him, smiling - Blood drips down all over the place!



PAGE 21

PANEL 1: Mary is still in the destroyed therapy room with Dr. Price. Dr. Price still has his head in his hands.

MARY: Have you tried to cure him? Help him?

DR. PRICE: Every trick in the book. Nothing short of a bullet will cure him.

PANEL 2: OVER MARY'S SHOULDER - CLOSE UP on Dr. Price. He's suddenly irate.

MARY: What about Neurotech?

DR. PRICE: (1) BELIEVE ME! The last thing he needs is some experimental cure all! There's no telling what would happen.

(2) Just leave and forget you ever saw Ernie Fairchild!

PANEL 3: Dr. Price is leaning up against the wall, turned away from Mary. Mary has her arm on his shoulder.

MARY: Don't worry, Doctor. Everything will work out fine. You'll see.

PANEL 4: EXTREME CLOSE UP ON Dr. Price. He's rubbing his eyes. The first signs of tears are welling up.

PANEL 5: FLASHBACK> The Fairchild Home - The Kitchen. We see part of the kitchen. Dr. Price is outside the door. The door is ajar.

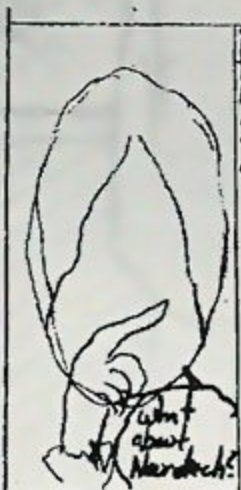
DR. PRICE: (1) Hello? Anyone home? Mr. Fairchild?
(2) It's Dr. Price.

ABOVE: Evil Ernie: YGW "I page 21 (right), and Hughes' original penciled page for this sequence. Note the differences in the viewer's perspective in many panels.

RIGHT: Pulido's script for the original version of page 21.

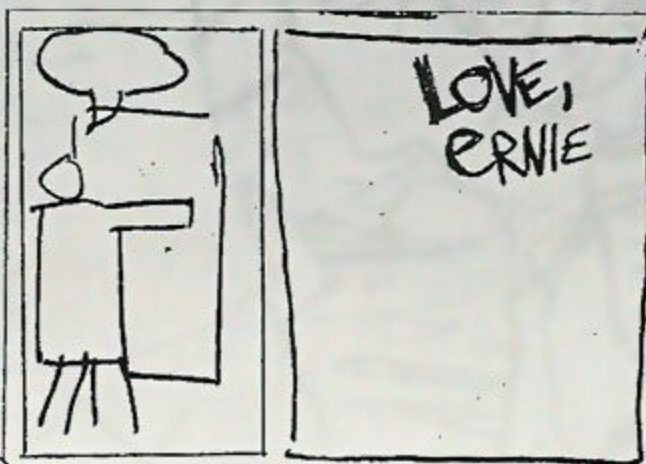
BOTTOM: Two panels from Pulido's thumbnail layouts for the revised version of page 21.

change to
close up on Mary



Same panel as Page 21,
Panel 5 except -
Flip the panel (Dr. Price's
hand should be reaching
to the right ->)

Also make panel more
narrow, so you can
make the next panel
wider.



Same panel as Page 21,
Panel 5 - except make
Ernie's blood writing say
Love, Ernie!

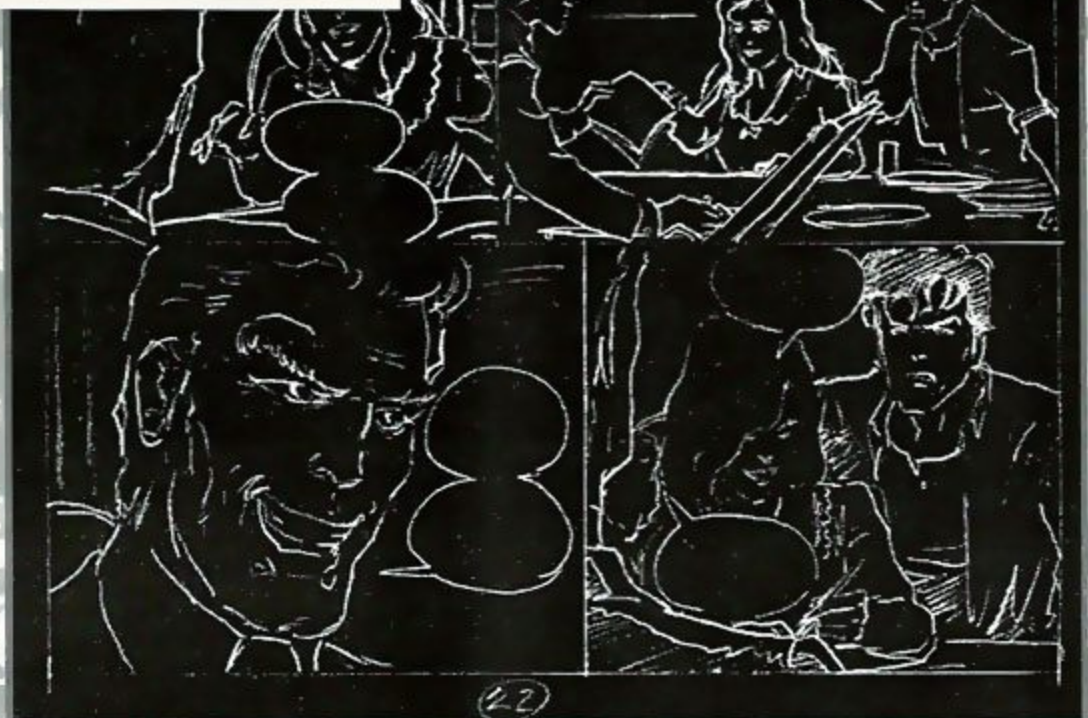


ABOVE: Final version of Evil Ernie:
YCW #1 page 22 panel 1.

RIGHT: Pencils for original version of
page 22.

BELOW: Script for original version of
page 22.

BACKGROUND: Final version of
page 22.



PAGE 22

PANEL 1: Dr. Price is looking into Evil Ernie's padded cell. He looks sad. We can see Ernie through the bars. He's sleeping.

DR. PRICE: All I wanted to do was help. Instead, I created a killer.

PANEL 2: In Mary's house (it's night), Mary, Rick and COMMISSIONER STONE (Jack Palance), an authoritative bureaucrat in an expensive suit, finish dinner.

STONE: You feel Ernie is right for Neurotech?

MARY: I think so, Commissioner, but he's dangerous.

STONE: Perfect. It'll make great publicity.

MORNING:

PANEL 3: TWO SHOT of Mary and Stone.

MARY: Price is dead set against a cure. He seems, I don't know, desperate.

STONE: He's tried to convince us that Ernie has supernatural abilities. The truth is, Price tried to cure Ernie. And failed. Miserably. He's never been the same.

PANEL 4: Stone has opened a briefcase. He's holding a release form and handing a pen to Mary.

STONE: If you want Ernie Fairchild, you got him.

RICK: Shouldn't a lawyer look at that before you sign it?



ABOVE: Final version of Evil Ernie:
YCW #1 page 23 panel 1.

LEFT: Pencils for original version of
page 23.

BELOW: Script for original version of
page 23.

BACKGROUND: Final version of
page 23.

PAGE 23

PANEL 1: It's early morning. Judy is asleep in her bedroom which is adorned with posters of rock stars. It's a teenaged girl's room. Billy, dressed in surf style clothes and carrying a skateboard, is walking into the room.

PANEL 2: Same Panel as above except Judy has bolted upright. She's awakened from a nightmare. She looks terrified.

PANEL 3: TWO SHOT of Judy and Billy. He tries to calm her.

BILLY: What's up? Spill it.

JUDY: A nightmare. Like a premonition. That Ernie guy. He murdered us. All of us.

PANEL 4: INT. KITCHEN - DR. YOUNG'S HOUSE - DAY (MORNING)
Rick and Mary finish breakfast. Billy and Judy walk in.

MARY: I have my test subject, guys. After the experiment I'll have more time to spend with you.

BILLY: Who's it gonna be?

MARY: The winner is Ernie Fairchild.

PANEL 5: CLOSE UP on Judy. She looks faint.

WE'RE GOING
TO CURE
EVIL ERNIE!

ABOVE: Dialog from the final page of Evil Ernie: YCW #1 - Mary Young makes a bold prediction.

RIGHT: Original pencils for the final page.

CENTER: Script fragment for the last panel of the final page.

BELOW LEFT: Pulido's revisions to the final page. The layout has been changed to give the climax more punch.

BELOW RIGHT: The finished last panel of the final page.

PANEL 7: SLIGHTLY OVERHEAD SHOT - Evil Ernie is on his feet, but wearing his straitjacket. He's looking directly at the reader and smiling demonically - because he knows.



Mary Young's "cure" for Ernest Fairchild backfired, and (with the help of Lady Death) created Evil Ernie. She and Leonard Price became Evil's archenemies during the remainder of *Youth Gone Wild*, and have been trying to stop him ever since. Unfortunately for the living, the two doctors have thus far failed to stop the carnage they helped to begin.

BELOW: Evil & Lady Death show their support for their favorite magazine. This image has never been published in its entirety before now.





After the conclusion of Youth Gone Wild, the material from the first issue was re-presented in the little-seen Evil Ernie Special Limited Edition #1. In addition to that first Evil story, this book contained an all-new 8 page look at future Evil Ernie storylines.

EVIL ERNIE 8 PAGER

PAGE 6 - "APOCALYPSE USA"

HORIZONTAL SPLASH PAGE

(Note: This scene takes place one year into the National Psycho Plague. The United States has been ravaged. Most of the living are dead. Cities are rubble. There are only pockets of survivors. Ghouls should look long dead and dried up. Some are fresher, like Evil Ernie's "elite Guard". This is Evil Ernie's brigade traveling west a la Road Warrior style.)

Evil Ernie rides atop a beaten up hearse accompanied by Lady Death (and her sickle) who hovers in the air by his side. She looks gratified. Ernie is pointing. He looks older somehow and much more mean. His hair is dreadlocked. He's wearing a leather vest. The bones from his upper arms are showing. He wears ammo belts and guns. Ernie has various vermin Ghouls - rats, snakes, harbored in his chest cavity. Smiley has bat wings. Ernie is firing a machine gun into the air with his other hand. Evil Ernie is laughing (HA HA HA) like a maniac.

The hearse has been customized in a tribal/gothic motif. Skulls on sticks hang from the hearse whose grill has been mangled to resemble jaws.

Fire -
city -

Bugs
are
where



This is supposed to be a wolf

A rat popping out of Wolf's shoulder

[Horizontal] Page

A hand in the wolf's mouth.

EVIL ERNIE - 8 PAGER - "APOCALYPSE USA" - PAGE 6

CENTER: Pulido's rough layout for Apocalypse USA, from the Evil Ernie 8 page storyline preview.

BOTTOM CORNERS: Pulido's script for Apocalypse USA.

BACKGROUND: Hughes' finished artwork for Apocalypse USA.

Two rows of Wolf Ghouls are pulling the hearse (no more gas around) like pack dogs. Wolves are on each side of the foreground - jaws open, teeth sharpened - skin missing from their faces, skulls showing. Snake ghouls are protruding out of the Wolves' eye cavities - coming directly at the reader. They are partially skeletal themselves. Bugs are coming out of their mouths. One wolf has a human hand in its mouth. They look ferocious.

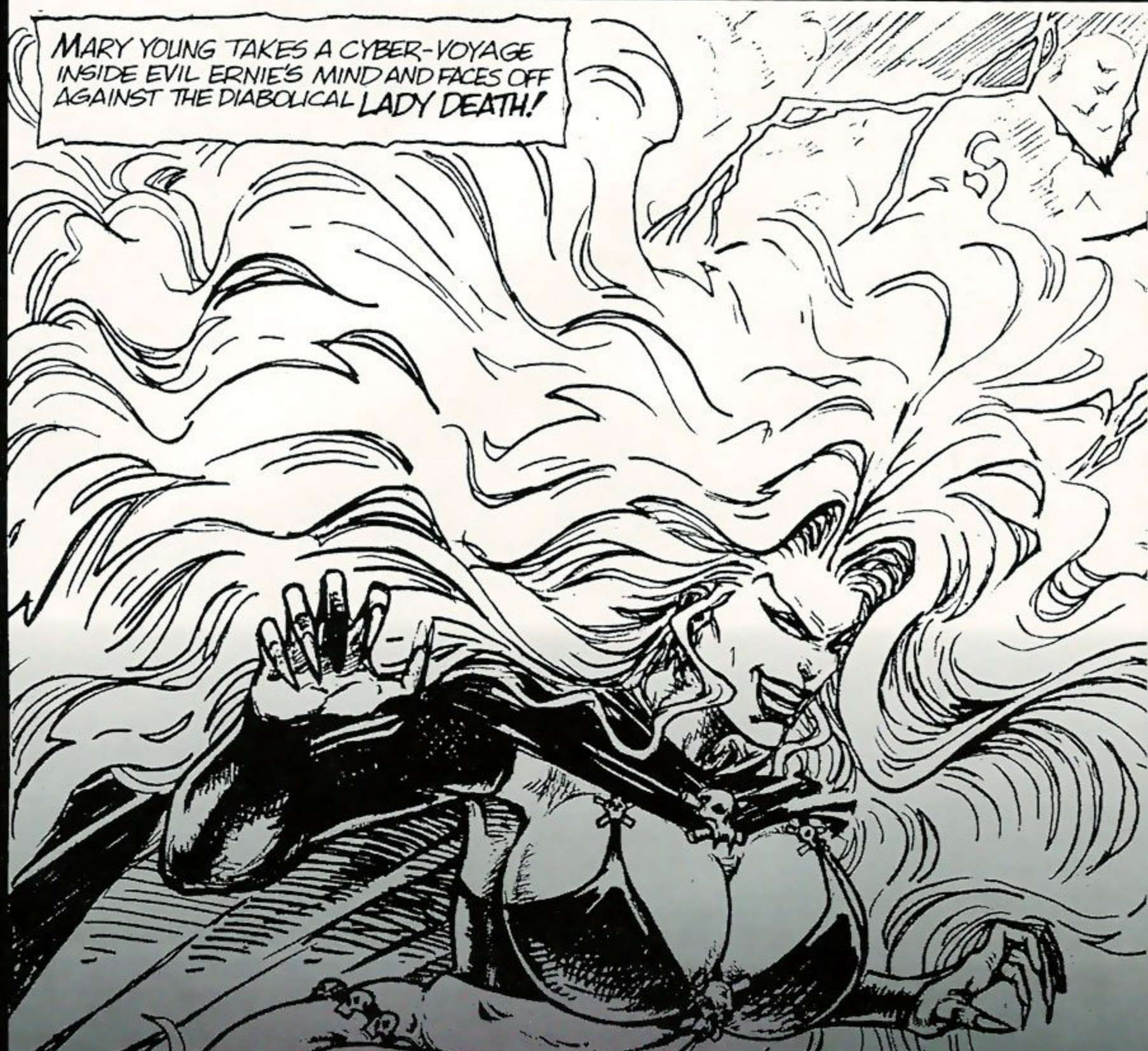
Accompanying Evil Ernie in the background, atop horse Ghouls (skulls exposed in most cases) and on foot are an army of Ghouls with guns and ammo. A few Ghouls carry banners made from human skin, reading THE DEAD RULE or THE END IS NOW written in blood. They are the sort of Ghouls you'd expect - Rockers, misfits, weight lifters, soldiers, accountants. They look weathered. Their clothes are soiled, ripped.

In the background is a major city. It is ruined and in flames. Ernie's army has just destroyed it. There are some fresh Ghouls in Ernie's Army.

Skulls, bones and money litter the street they travel. Overhead the gray (naked) skies are filled with vulture ghouls.

A scroll made from stretched human flesh is at the bottom, center and reads: APOCALYPSE USA written in blood.

MARY YOUNG TAKES A CYBER-VOYAGE
INSIDE EVIL ERNIE'S MIND AND FACES OFF
AGAINST THE DIABOLICAL LADY DEATH!



EVIL ERNIE 8 PAGER - PAGE 3 & 4 - "Mary vs L. Death"

NIGHT. Storms!

Bats

ghouls should be really
hunting Mary - Pam on her
face!

cobwebs

Lady Death
Floating →

Arcane energy
around her →

Cob webs



one bat attacking
Mary's hair

more Ghouls coming

Mary

Ghouls rising
out of the earth
to kill - many
just skeletons

skulls
on
sticks

Bats

Bats

Page 3

Page 4

EVIL ERNIE 8 PAGER

PAGE 3 & 4 - Mary vs. Lady Death.

DOUBLE PAGE SPLASH - This is a shot of Lady Death vs. Mary in
Ernie's necropolis graveyard. NIGHT. A storm is brewing.
Lightning. Hordes of Bats.

This action takes place on the pathway that leads up to Lady
Death's mausoleum mansion. Skulls on sticks. In the background,
stretching for as far as the eye can see, is the graveyard.
Bodies hanging from nooses on trees. Etc.

Lady Death is pointing towards Mary, pure menace in her eyes. Her
pose is sexy and dramatic. She means business. She is very large
in the frame.

Frame right - Mary is dressed in a futuristic, militaristic,
cybernetic uniform. Very sci-fi. Something along the lines of
what "The Lawnmowerman" wears during his jaunts into virtual
reality. She is aiming a high-tech weapon at Lady Death and
firing. The bullets (or light daggers) are just about to hit Lady
Death, but not quite.

Mary is fighting for her life. Coming up through the earth is a
bunch of old skeletal Ghouls who are grabbing her. But Mary
doesn't care. The Ghouls are ripping her clothes off and wounding
her, but she's crazed. She intends to kill L.D. Mary is also
being attacked by tons of rat and bat ghouls. A Bat is pulling
her hair.

Foreground, Skulls hanging off sticks. A black widow spider and
it's cob web.

Framing device for the two page spread - Cob webs.

CAPTION (upper left hand corner): Mary Young takes a cyber-voyage
inside Evil Ernie's mind and faces off against the diabolical
LADY DEATH!

LADY DEATH: (1) You INVADED our secret place and EXPECT to
SURVIVE? (2) Silly girl.

MARY: I'm ENDING IT now! YOU'RE the real evil! The human race is
being wiped out because of you! (screaming balloon)

LADY DEATH: Love has it's advantages.



THESE PAGES: Script, thumbnail layout, and finished art for another future storyline from Evil Ernie Special
Edition "I. Mary did travel to the Endless Graveyard during Evil Ernie: Revenge!..

ABOUT THE CREATORS



ABOVE: A rare moment of contemplation for Evil from the cover of Evil Ernie: YGW #2.



Brian Pulido

A life-long film fan, Chaos! co-founder and President Brian Pulido initially decided to turn this obsession into his profession. After attending school in the discipline, he began to work on both feature films and music videos. Naturally, he had a strong desire to bring his own creation, Evil Ernie, to the screen, but as negotiations with interested companies commenced, he realized that he would lose rights and control of his own character. Finding this unacceptable, Pulido turned to the comic medium to bring his creation to life.

Pulido's desire to tell his stories his way ultimately led to the formation of Chaos! Comics with Steven Hughes and Francisca Pulido in 1993. As the sole writer of all Chaos! comics published to date, Pulido has drawn on his film, music, and pop culture influences to create the dark, hard-edged world that has become the Chaos! trademark. Pulido is currently busy with numerous upcoming projects, including Lady Death: The Odyssey and Purgatori: The Vampire's Myth.



ABOVE: A familiar face makes a cameo in Evil Ernie: YGW #4.



Steven Hughes

Chaos! Chief illustrator and co-founder Steven Hughes has had considerable experience in honing the art style that continues to bring extraordinary energy to the Evil Ernie saga - he's been drawing since he was three years old. A child of the 1950s, Hughes was interested in the "alternative" comics of that period, such as the Charlton line. Unsurprisingly considering his own present work, back then he was drawn to the work of some of that era's premiere stylists, notably the legendary Wally Wood.

Hughes has held a variety of art related jobs during his career, such as portrait artist and surgical artist, but it was not until he was holding a position unrelated to art at a public marine hospital that he decided to make the jump to comics. Bored with the job, he submitted art samples to a variety of comic publishers and two days later was hired to do a two-page back-up story in the comic Stark Future for Aircel Comics.

Since co-founding Chaos!, Hughes has been the primary artist on most Evil Ernie and Lady Death projects, and is currently hard at work on the upcoming Lady Death: The Odyssey series.

EVIL ERNIE COLLECTOR'S EDITION

Evil Ernie is rising out of his grave like a
Crazed madman Lady Death is Conjuring him
to come forth

BOTTOM LEFT: Pulido's original
thumbnail for the cover of Evil Ernie
Special Limited Edition #1, which
re-presented the material from Evil
Ernie: YGW #1 with the addition of 16
pages of new material. The special
was published after Youth Gone Wild
was completed.

RIGHT: A more detailed mock-up of
the cover by Pulido.

BELOW RIGHT: The final cover with
Hughes' finished artwork.

Lightning
in the
Background

Lady Death

Ernie's
hands are
tense

Ernie looks truly
Evil (Like EE#5)

Ernie's hair is
wild - almost
obscene!

Ernie, mouth open
wide -
Drool all over!

SMILEY!

Evil Ernie's face -
He should look like
he's screaming at the
top of his lungs,
but nothing is coming
out. (I just can't
draw him to look
that way)

Ernie kicks up
dirt all over - as
he ground er-ups
and he shreds through

NOTE: This
scene is a
elect

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Evil Ernie: Youth Gone Wild
Director's Cut #1

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